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No. 1272.

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For the convenience of Subscribers residing in remote places, the weekly numbers are issued in Monthly Parts, stitched in a wrapper, and forwarded with the Magazines.—Subscriptions for the Stamped Edition for the Continent, for not less than Three Months, and in advance, are received by M. BAUDRY, 3, Quai Malakoff, Paris, or at the Publishing Office, 16, Wellington-street, North, Strand, London. For France and other Countries not requiring the postage to be paid in London, 3s. or 1s. 2d. the year. To other Countries, the postage in addition.

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[JAMES HOLMES, TOOK'S COURT, CHANCERY-LANE.]

UNIVERSITY COLLEGE, LONDON.—
LINDLEY will commence a Course of Lectures on BOTANY, to
Junior Class, TUESDAY, March 23, at 8 o'clock, a.m.
SUBJECT.—The Distinction between the Principal Natural Classes and Orders of Plants belonging to the Flora of Europe.
The Lectures will commence on the Friday after Easter
Vacation, at 8 a.m., until the 1st of May, and afterwards
Tuesday, Wednesday, Thursday, and Saturday, from 10 to
11. The Course is adapted to persons commencing the Study of
Botany. *Fee, 2s.*

The Course to the Senior Class will commence on the 1st May.

THOMAS GRAHAM, F.R.S., Dean of the
Faculty of Medicine.

ARTHUR H. CLOUGH, A.M., Dean of the
Faculty of Arts and Laws.

CHARLES C. ATKINSON, Secretary to the
Council.

**SOCIETY OF ARTS, 18, JOHN-STREET,
ADEPHI.**—LECTURES on the EXHIBITION.—The
THIRTEENTH LECTURE of the Course, "On the Cultivation of the
Flax Plant, and the Various Modes of Preparing its Fibre,"
will be delivered by JAMES MACAULAY, Jun.
Even. Secretary to the Royal Irish Flax Society, at Eight o'clock,
on WEDNESDAY EVENING, March 17th.

HORTICULTURAL SOCIETY OF LONDON.—
PRIVILEGED TICKETS.—The Exhibitions will take
place on the Second Saturdays in May, June, and July, namely,
MAY 6, JUNE 18, JULY 10.

All Fellows who shall apply on or before Tuesday the 30th of April, may obtain, at the PRIVILEGED RATE of Three Shillings and Sixpence each, any number of tickets NOT EXCEEDING FORTY-ONE; but no application for such tickets
can be made after this day. *Fees of the Society admissible for tickets*—
the price will be allowed a clear week from the 30th of April during
which they may claim them. *AFTER THAT PERIOD ALL THE
240 TICKETS SUBSCRIBED FOR, BUT NOT ISSUED,*
will be given away.

After the 30th of April, any further number of tickets will be
delivered to Fellows on their personal application or written order,
at the price of Five Shillings each ticket.

SPECIAL POWER OF FELLOW.—Fellows of the Society
not on the Privileged List, can also introduce one
WITH A TICKET, at Gate No. 4, in the Duke of Devon-
shire's Road. Or the Fellow's power may be transferred to a
brother, sister, son, daughter, father, mother, wife, residing in
the Fellow's house, or to the person to whom the transfer
is made, furnished with a ticket signed by that Fellow. This is to
say, the power of entering early may be transferred, but not the
right to FREE admission.

ROYAL COLLEGE OF CHEMISTRY,
OXFORD-STREET, LONDON.

The PRACTICAL COURSE OF INSTRUCTION in this IN-
STITUTION is under the direction of Dr. A. W. HOFMANN
and Assistants.

The SUMMER SESSION will COMMENCE on MONDAY, the
10th of JUNE, and close on Saturday, the 2nd of JULY, 1852.

The FEE for Students working every day
during the Session, is £15 0 0

Four days in the week, is 12 0 0

Three days in the week, is 10 0 0

Two days in the week, is 8 0 0

One day in the week, is 5 0 0

Hours of Attendance from Nine to Five.

Further particulars may be obtained at the application at the College.

**NEW CHEMICAL LABORATORY, ST.
BARTHOLOMEW'S HOSPITAL.**—The CHEMICAL
LABORATORY in ST. BARTHOLOMEW'S HOSPITAL, under
the superintendence of Dr. JOHN STENHOUSE, F.R.S. & L. E.,
and Assistant, is NOW OPEN for the reception of Pupils. In-
struction will be given in all the Departments of Analytical and
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Students may employ themselves with investigations of their
own selection, if sanctioned by the Superintendent of the Labora-
tory, who will assist them with such instruction and advice as
they may require.

The Laboratory is open from 10 A.M. till 4 P.M., except on Sat-
urday, when it closes at 1 o'clock P.M.

Fee, Two Guineas per Month.

N.B. The Laboratory is not intended exclusively for Medical
Students.

St. Bartholomew's Hospital, Feb. 25, 1852.

**ROYAL ACADEMY OF ARTS,
TRAFAVGAR-SQUARE.**

NOTICE TO ARTISTS.

All Works of Painting, Sculpture, or Architecture, intended for
the ensuing EXHIBITION at the ROYAL ACADEMY, must be
sent on MONDAY, the 6th, or TUESDAY, the 7th of APRIL
next, after 12 o'clock noon. Works can only be accepted
after this date, which have already been publicly exhibited.

The other Regulations necessary to be observed may be obtained
at the Royal Academy.

JOHN PRESCOTT KNIGHT, R.A., Sec.

Every possible care will be taken of Works sent for exhibition;
but the Royal Academy will not hold itself accountable in any
case of injury to those sent in under their charge, the carriage
of which package may be forwarded by carriers.

The price of Works to be disposed of may be communicated to
the Secretary.

**ASSOCIATION for the PROMOTION of the
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THE READING ROOMS of this SOCIETY are now OPEN to
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Rooms, Classes for the acquisition of Languages, &c. Lectures on
Popular and Scientific subjects will be given. Life Subscription,
Annual Subscription, &c. Ladies' Annual Subscription,
Half-Guinea.

DONATIONS received by Messrs. Herries, Farquhar & Co., 15,
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He has published, "Numerical Arrangement of Greek Metres," &c.
is almost sighted. Very convenient and compendious.

Die Major Logion in Greek Ellipsis, 2s. 6d. For You once
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Professor of German in the Academia Pontifica de Nobili
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15, South Molton-street; if personally, between Nine and Ten in
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of the pupils.

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Model is in glazed Earthenware, like the original, and stands on a
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March 1, 1852.

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of the benevolent and the legacies of departed benefactors,
and stands greatly in need of assistance.

Subscriptions are most thankfully received by the Committee,
Treasurers, and Secretary, at the Hospital; and by Messrs. Drum-
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SHALL, 21, Edgeware-road, near Hyde-Park.

NOTICE OF REMOVAL.—DIURNAL RE-

LECTORS, by means of which gas may be dispensed with
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agency has been REMOVED from Tavistock-street to 10, ST.
MARY-AXE, Leadenhall-street, where all applications should be
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Rare, Curious and Interesting Collection of Manuscripts and Autograph Letters, Illuminated Missals, Hours, &c.

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Auctioneers of Literary Property and Works of Art, will SELL by AUCTION, at their House, 3, Wellington-street, Strand, on FRIDAY, the 19th, and following day, at 1 precisely, a Rare Valuable and Interesting COLLECTION of MANUSCRIPTS and AUTOGRAPH LETTERS, among which will be found MSS. Angliae, ab Edw. III ad Henr. V., a fine Manuscript on Vellum—Law of Chancery of Edward IV.—MS. Anglo-Norman on Vellum—Royal Letters Patent &c. &c. including those of King James the First for concluding the Marriage Contract of Charles Prince of Wales with Henrietta Maria—Early Monastic Charters—Visitation of the County of Somerset and other Heraldic Volumes—Cartularies—Letters—MS. of Prof. Wheatstone's splendid discovery on binocular vision have been elucidated in the *Illustrated London News* of January 24. No words can convey an idea of the marvellous effect of these portraits; when examined with the stereoscope, they are no longer flat pictures, but appear to stand up before the eye, and when coloured they are life itself. Stereoscopic Daguerreotypes Portraits have been made, and improved Stereoscopes can be had at Mr. Claudet's Photographic Establishment, 107, Regent-street, Quadrant, near Vigo-street.

May be viewed two days prior, and Catalogues had, (if in the Country, on receipt of six postage stamps).

A Valuable Portion of the Library of HENRY HUDSON, Esq.

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Auctioneers of Literary Property and Works Illustrative of the Fine Arts, will SELL by AUCTION, at their House, 3, Wellington-street, Strand, on MONDAY, March 22, and three following days, at 1 precisely, a PORTION of the VALUABLE LIBRARY of HENRY HUDSON, Esq., of Hayling.

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For Ancient and Modern Engravings, Beautiful Classical Designs by Flaxman, Drawings by Stothard and other eminent Artists, Pictures by Creswick, Enamel by Bone, Works of Blake, &c.

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QUARTERLY REVIEW, No. CLXXX.—NOTICE.—ADVERTISEMENTS and BILLS for the above will be in time if forwarded to the Publisher before the 21st instant.

John Murray, Albemarle-street.

THE WESTMINSTER REVIEW, No. 112, NEW SERIES, No. 21.—ADVERTISEMENTS intended for insertion in the APRIL NUMBER must be forwarded to the Publisher not later than the 22nd inst.

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COUNTRY BOOKSELLERS are respectfully informed that orders for MISCELLANEOUS BOOKS and MONTHLY and WEEKLY PERIODICALS, are executed with promptitude and accuracy, by W. KENT & Co. 21, 31, & 32, Pall-mall.

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Just published, 8vo. cloth, price 5s.; by post, 5s. 6d.

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Of the three most renowned kings of Sweden, Gustavus Vasa is perhaps the least known to English readers. His genius was less dazzling, his career less extraordinary, than those of his two great descendants. Gustavus Adolphus played a conspicuous part in the drama of Continental history,—and his action on the course of events sometimes exercised a serious influence in our own councils. The story of Charles the Twelfth has the interest of a romance,—and, to add to its fascination, has been told by a writer of unequalled piquancy and force. On the contrary, Vasa's life was spent in Sweden, isolated from the great men of his age, and at a distance from the centres of its great events. In the chivalry of war and politics he has no place. The military annals of Europe might be written with a mere allusion to his exploits. But in the history of European civilization—of the final settlement of nations —of the growth and progress of free thought, he occupies a larger and higher ground than either of the more brilliant members of his family.

Though his career was not so striking as that of his descendant, Charles the Twelfth, it was nevertheless one of great vicissitude and variety. From a private station he raised himself to a throne,—and, with great wisdom and address, he secured that throne for his dynasty. He drove a foreign tyrant and his foreign mercenaries from the kingdom. He detached Sweden from the union with Denmark and Norway, and made it an independent country. He undertook the onerous task of reducing the overgrown power of the clergy within moderate limits,—rebuking their pride and curtailing their revenues;—and by degrees he effected these purposes, and established the Reformed church in Sweden as the national religion. He put down, one after another, the most formidable insurrections of the borderers and dalesmen, and gradually stripped them of such of their ancient pretensions as were incompatible with the public peace. Thus, within a narrower field and with more limited means, his valour, sagacity and hardihood of character were as clearly pronounced as were the same qualities by Gustavus Adolphus in his German campaigns.

With the details of the first Vasa's career the English reader has hitherto had no satisfactory means of acquaintance. The notices in encyclopedias and biographical dictionaries are meagre and inaccurate. Count Selly published in 1807 'La Vie de Gustave Erickson,'—but we are not aware that this work has ever been translated into English. Better and more copious information is given in Geijer's 'History of Sweden' [see *Athen.* Nos. 943 and 944]. But after him much required to be done. Geijer, as a Swede writing for a Swedish audience, gives much in reference to Vasa of local and national interest that requires explanation to readers of a different race:—and it seems to have been under this impression that the anonymous author of the memoir before us undertook the task of which we have now to acknowledge the result.

This book is a welcome addition to our scant popular library on Scandinavian history. It is not a volume to place beside Voltaire's 'Life of Charles the Twelfth,'—it lacks many of the readable qualities which lend a charm to the picture of Gustavus Adolphus in the popular translation of Schiller's 'Thirty Years' War';—but if it be wanting in the brilliancy of style

and the dramatic arrangement of topic which respectively characterize those works, it takes easy precedence of them in learning, candour and judicial fairness. The writer is severely anti-romantic in his manner. Even where the situation becomes dramatic by the mere force of circumstances, he seems purposely to avoid any appearance of fervour. From first to last he holds the even tenour of his way,—never excited himself, and never moving his reader's pulse. All with him is sober in the thought, careful in the research, and elaborate in the criticism. These are doubtless great merits in a historian,—all the greater where the ground broken is comparatively new; but they are not sufficient of themselves to enable him to produce a perfect, or even a popular, work. More of passion, movement and enthusiasm are required in one who aspires to find responses to his muse. Probably there are literary stoics who enjoy an icy manner, as there are men who think indifference the *summum bonum*. When Niebuhr, lecturing on the middle Roman period, after describing with critical acumen the nature of the conspiracy against Cesar, brings his agents to the foot of Pompey's pillar to consummate the great act,—in that crisis of the world's destinies, and in face of that solemn catastrophe, the critic dismisses his audience and his theme with a cold doubt as to the exact age of the immolated hero! The popular heart is not to be touched in such a fashion.

Nearly all that can be effected by an author of the strictly impassive school, when dealing with good materials, has, however, been done by the biographer of Gustavus Vasa. He has carefully sifted the facts, subjected the less obvious motives of the scene to a free examination, and thrown together the whole mass of his materials in such a way as to convey an impression of his hero—not vivid and life-like, perhaps—but correct as to the great outlines.

Gustavus Vasa—or as he was called before his elevation to the throne, Gustavus Erickson,—patronymics being common in Sweden even among the nobles—was born, according to Geijer, in the year 1496. Such a man, 'of course, had signs and wonders to mark his birth. "The ladies who were present on the auspicious occasion saw, or fancied they saw, in the newborn infant presages of his future greatness. On his head there was a caul, which appeared to them as it were a helmet, and on his bosom a crimson cross." In his fourth year he narrowly escaped a series of adventures.'

"When he was four years old, King John, on one of his last visits to Sweden, observing the boy at play with some of his companions, prophesied that he would one day be 'a man,' and proposed taking him to Denmark. But Sten Sturé, suspecting that the offer was made rather that the King might have a pledge of his fidelity than for Gustavus's advantage, declined it on the ground of the child's tender years, and sent him home to his father, that he might be freed from importunities, which, without betraying suspicion, it might have been difficult to resist."

Ten years later he went to school, but only for a short period.—

"In the year 1509 he was sent to school at Upsala, under one Master Ivar, a Dane, whom Gustavus hated both for his nation and his severity. He came in for his share of the latter in the shape of corporal punishment—an indignity which the 'Vasa blood' angrily resented; and Ivar having one day spoken contemptuously of the Swedes, Gustavus is said to have drawn out his sword, thrust it through the book they were reading, and quitted the school to return no more."

At Upsala, instead of devoting all his time to study, he amused himself with making fiddles and other instruments of music—a large collection of which he kept in his riper age and

fortunes in a room of Stockholm Castle,—and in strutting about in a scarlet coat made of English broadcloth. At eighteen he became a courtier,—and from that time his books were closed. The unlettered but sagacious noble began his career wanting not only in the scholarly accomplishments of which men of his rank could in that age boast almost universally on the Continent,—but also in that strict regard for truth and for the honour of a plighted word which is one of the best results of intellectual culture. This will no doubt sound strange to some. Writers on the history of the Church, such as Milner, have so draped the Swedish king in the robe of sanctity—and the Encyclopedists have copied the misdescription so generally,—that we dare say many readers, hitherto acquainted with the character of Vasa only through these writers and the once popular drama by Henry Brook, will be startled to hear that he rivalled the Jesuits in casuistry,—breaking his knightly word without hesitation or remorse, and on occasion deliberately making false assertions and promises, justifying himself not to be trusted. The very first incident of Gustavus's career was full of character. War had already commenced between the Swedes and the King of Denmark, Norway and Sweden,—and the former had appointed Sten Sturé their regent. What follows is intelligible without further remark.—

"On St. Magdalén's day, 1518, the following year, the battle of Brändkyrka took place between the King and Sten Sturé. After this battle, in which Gustavus bore the Swedish chief banner and was honourably distinguished, the Danes, who were defeated and lost 300 prisoners, resolved to retreat. But the wind was contrary, and the fleet was sorely pressed by famine. The King, to gain time and supplies, commenced negotiations for a peace, pending which the Regent furnished the squadron with oxen and other provisions. Convinced now of the generous character of his enemy, the King invited him to a personal conference on board his ship, and Sturé would have fallen into the snare thus spread for him, had not the town council of Stockholm declared that if he went on board they would soon have another Regent, for they were sure he would never come back. Foiled in this project, the King professed his readiness to come on shore himself, provided suitable hostages were sent to the squadron. This being agreed to, six nobles were chosen for the purpose—Gustavus Erickson, Hemming Gadd, Lars Siggeson (of the Sparre family), and three others; but the boat which was to convey them on board had not accomplished half the passage when a Danish ship with 100 men on board cut them off, and carried them to the fleet as prisoners. A favourable breeze springing up took away all hope of rescue. The ships weighed anchor, the sails filled, and they were soon landed on the coast of Denmark."

Gustavus was not abandoned by fortune. He was committed to the safe keeping of a relative, Eric Baner, of Kallö Castle, in North Jutland,—who became bound to the king in 6,000 dollars for his safety. He lived there on his parole, and suffered none of the usual rigours of captivity. But see the result.—

"A tempest was gathering over Sweden, and sounds of the coming storm soon reached his ears. At the instance of Gustavus Trolle, Sten Sturé and his adherents had been excommunicated, and the kingdom laid under an interdict. This was not all. An immense armament was in preparation against the Swedes; Copenhagen was filled with English, Scotch, French, and German troops; new taxes were levied, money raised everywhere, and by all means, to meet the expenses of the expedition. The campaign was fixed for 1520, and was to open in the winter, that season affording, in Sweden, the greatest facilities for the march and transport of troops and baggage. At the hall-table Gustavus heard these rumours discussed with triumphant levity. The young soldiers boasted that they would soon play with the Swedes

the game of St. Peter, and jestingly parcelled out among themselves the wealth and beauty of the nation. This table-talk was rather an unsavoury condiment to the fare with which Eric Baner regaled his kinsman, and which, consisting, as it did, of salt junk, sour ale, black bread, and rancid herring, was in itself not the most palatable. He resolved to escape, with the hope of reaching Sweden in time to defend his country, or at least of being ready for any favourable juncture which might arise. Early one morning in the autumn of 1519 he left the castle disguised, according to some as a pilgrim, but according to others as a drover, and travelled with such speed that the first day he left forty-two English miles behind him. Passing through Flensburg he came to Lübeck on the last day of September, and threw himself upon the protection of the Burgo-master and Council. As soon as Eric Baner discovered the retreat of Gustavus, he hastened to Lübeck, armed with a letter from the King, and demanded back his prisoner. He complained at the same time that Gustavus had effected his escape contrary to his pledged word as a knight and his obligations as a kinsman. Gustavus spoke in his own defence. 'I was captured,' he said, 'contrary to all justice and plighted faith. It is notorious, that I went to the King's fleet as a hostage. Let any one, who can, point out the place where I was made prisoner in battle, or declare the crime for which I deserve chains. Call me not, then, a prisoner, but a man seized upon unjustly, overreached, betrayed. I am now in a free city, and before a Government renowned for justice, and for befriending the persecuted. Shall I then be altogether deceived in the confidence I have reposed in them? or can breach of faith be reasonably objected to me by one who never himself kept oath or promise? or can it be wondered that I should free myself from a prison, which I deserved by no fault, except that of trusting the assurances of a king? The sum of money which the King demands shall, when I reach Sweden, be immediately sent over, for I must not be a loss to Baner, who took me into his house away from the King's watchful severity, and showed me friendship and kindness.' The 6,000 dollars were, in effect, extracted by Christian from poor Baner, and Gustavus had it not in his power, after his return to Sweden, to fulfil his pledge of immediate repayment. After his elevation to the throne he positively denied that he was on parole at Kallo. 'We were not there,' he writes, 'as a prisoner, nor had we given any pledge to remain there, though we find that he (Baner) without any proof says so.'

At Lübeck Gustavus first heard of the great movement begun by Luther and Melanchthon—but he did not at first embrace the new doctrines. Not, so far as appears, that he saw any objection to them; his mind was probably too much engrossed with the perils of his own position. Of his return to Sweden—of the arrival of the victorious King at Stockholm—and of the terrible massacre of the nobles at his coronation, there is a minute account in this volume. But we pass it by, to follow Gustavus in the wanderings which ultimately led him to a throne.

'After the Bloodbath—for that was the terrible name which the Swedes gave to the massacre at Stockholm—the neighbourhood of the capital was doubly insecure to Gustavus, and he resolved to go into Dalecarlia, where the independent character of the people and their attachment to the Stûres gave him good hope of a friendly reception. He left Raefness on horseback on the 26th November, 1520, accompanied by a single servant, who, as they were crossing Kolsund ferry, stole off with the saddle-bags, in which were his effects and money. He discovered the theft in time to give chase and recover the saddle-bags, but the rogue escaped into the forest. When he reached the frontier of Dalecarlia he exchanged his dress for a peasant's, and towards the end of the month arrived at the Coppermine, with his hair cut short, and in the jacket, breeches, and round hat which was the proper costume of a Dalesman. Among his first employers was Anders Pehrson, of Rankhyttan, a rich miner, whom he served for a time unsuspected in different kinds of farm labour; but a maid-servant, happening one day

to catch sight of a gold-embroidered collar beneath the jacket of the pretended peasant, communicated what she had seen to her master, who, looking attentively into the young man's face, recognized the features of a former schoolfellow at Upsala. The courage of Anders Pehrson was not equal to the risk of harbouring a refugee of such importance, and Gustavus was fain to leave Rankhyttan in another hiding-place. In attempting to cross from Vika to Torsanger, the ice at the ferry, which was frozen over, gave way with him, but in the end produced no worse effects than a wet skin and a night's delay at the hut of the ferryman. The next morning he proceeded to Ornes, the abode of Arendt (Auron) Pehrson, a nobleman who had served under him at Brinkyrka. To his brother in arms Gustavus did not scruple to discover himself, and was received with a soldierly frankness and hospitality that presented a gratifying contrast to the churlish caution of his late protector. Unfortunately, all this kindness was but a mask. Soon after Gustavus was fairly lodged in the house, his host left it to take measures for his capture. The humanity of his hostess, a niece of Bishop Otto (Swinhufvud), saved him. Suspecting her lord's treachery, she warned her guest of his danger, provided him with a horse, sledge, and guide, and sent him away to Swedjö parsonage. When Arendt Pehrson came back, with a band of soldiers and the King's lieutenant, Gustavus was beyond his reach. He remained a week with the worthy pastor of Swedjö, who, when he could protect him no longer, sent him secretly to Swen Elfsøn (or Nilson), a royal forester of great courage and presence of mind, living at Isala-by. Elfsøn's wife was no unworthy helpmate of such a husband. Some followers of the King's lieutenant came in search of her guest one day, as she was making bread, and he was warming himself at the oven. His look indicated some disquiet, and might have betrayed him, had she not given him a smart blow with the spoon with which she was stirring the bread, asked him, with an expression of impatience, if he had never seen soldiers before in all his life, and sent him sharply off to his duties in the barn.'

Such adventures—strongly resembling those of our own Alfred in the marshes of Somerset—continued for some time—but a brighter day both for Gustavus and for his country at length dawned.—

'When he was obliged at length to shift again his quarters—the neighbourhood being beset with Danes—Elfsøn hid him under some straw in his light wagon. Some Danish troopers, coming up with them as they journeyed, in lieu of a more formal search, thrust their spears into the straw and wounded Gustavus. The blood began to trickle down on the snow, and would have infallibly discovered his hiding-place, had not the forester, by giving his horse unobservedly a gash in the leg, diverted attention from the point whence the stream had issued. Having eluded the troopers by the dexterity of his quick-witted guide, Gustavus arrived safe at Marness. Here for three days he lay concealed under a large uprooted fir-tree, supplied with food by the peasants. From thence he went farther up into the forest, took up his abode on a hill, still called the King's Hill, surrounded by a morass, and again found a hiding-place for some time under an old fir-tree. On the green before the church at Rättvik, his next retreat, he first, and not with much success, publicly addressed the Dalesmen. At Mora the largest and most populous parish in the Dales, he addressed them again, described the massacre, touched with feeling upon his own share in that calamity, and offered himself to be their leader to avenge the blood which had been spilled, and 'to teach the tyrant that Swedes must be ruled by law, not ground down by cruelty.' His address did not make the impression he had expected. Some, indeed, were for arming straighway, but others advised him to consult his own safety and go farther into the woods. Much discouraged by this advice, he crossed, at the end of the year the boundary which separates the eastern and western Dales, intending to go into Norway. But brighter days were at hand. Soon after he left Mora, a party of 100 Swedes in the Danish interest, who had come thither to capture him, were surrounded by a large armed

multitude of Dalesmen, besieged in the parsonage and church-tower—where they had sought refuge, and which long after bore marks of the Dalesmen's arrows—and released only upon their solemn promise to offer no injury to Gustavus. These symptoms of awakened spirit were increased with the new year, which brought a confirmation of the barbarities at Stockholm, and the rumour of fresh enormities and fresh burdens meditated by Christian. Neither rack nor gibbet were to be spared; the peasantry were to be disarmed and stripped in order to pay the mercenaries in the King's service. The Dalesmen now regretted that they had allowed Gustavus, the only man (as their informant told them) able to liberate the country, to go away. A messenger was sent after the fugitive, and happily came up with him just as he was about to cross the hills to Norway. Upon his return to Mora he was elected by the chief peasants of the eastern and western Dales Captain-General of the kingdom.'

Even tameness of story-telling can hardly deprive such adventures of their romantic interest. On the fatigues and dangers through which Gustavus travelled to a throne we will not pause; we hasten to present him to the reader in the greatest scene of his life—that in which he stood up against the Church, staked his throne and his life on the issue of the contest, and achieved his purpose,—in a word, in which he carried the Reformation.

In no European country was the Church at that time more powerful than in Sweden. Two-thirds of the soil was its inalienable property,—and its bishops lived in the style of princes. There were strong political reasons for reducing the power of this corporation and making it subsidiary in the political system to the State. Calling together all the great men of his kingdom, Gustavus proposed that they should either give him full authority to deal with the church lands or accept his resignation. Bishop Brask replied, that he knew what was due to the King, "but he and all his order were bound to obey the Pope in all things spiritual, and without his concurrence he could not consent to any change of doctrine, or to any diminishing of the Church's rights and possessions." Gustavus demanded whether the councillors thought this a sufficient answer. Turf Johnson replied, that in the main he thought it right.—

"Then," said Gustavus, "I desire no longer to be your king. We had anticipated another answer; but we cannot marvel that the common people show us so much disobedience and discontent, when they have such abettors here. If rain fails them they blame us,—if sunshine fails them they do the same. Comes there famine, pestilence, we are made responsible. Ye would all fain be our masters. You place monks and priests, and the creatures of the Pope, over our head; and for all our labour on your behalf the only recompence we have to look for is, that we should with your good will lay down our head upon the scaffold, though not one of you would bell the cat as we have done. Who upon such conditions would be your king? Not the most wretched in hell, much less any human being. Therefore choose another king; and if you can find one to please you in all things and at all times, we shall rejoice. Only you must remember to dismiss us from the kingdom with honesty, and repay us all that we have expended for it out of our own funds, and from our paternal and maternal inheritance. Let that be done, and then we promise you to leave the country and return no more." The King here burst into tears and left the hall. When he was gone a deep silence reigned throughout the assembly. At last the Chancellor came forward, and invited them, in the great difficulty in which they were placed, to offer up their united prayers to God for his guidance. He said: "We have only this alternative, to choose either to follow the King, as he has proposed, and entreat him to carry on the government, or to pay him what we have expended for the state, and choose another king. They were, however, too much confounded at the scene they had witnessed to determine anything else."

day. Turé Johnson alone put on an appearance of courage, and, as he marched to his lodging to the sound of the drum, exclaimed, 'I defy any one to make me Lutherian, heretic, or heathen this year.' But when the next day the meeting would decide nothing, some of the peasants grew impatient, and said, if all things were well considered, Gustavus had done them no injury, and that, unless the nobles soon settled something, they should take the matter into their own hands. * * In the mean time the King held his court at the castle, surrounded by his military staff, and, as if careless of the issue, passed his time in various diversions. On the third day the burghers and peasants said to the nobles that, if they chose to be the occasion of their and the kingdom's ruin, they would try, with the King's help, to punish and ruin *them*, and that they had already sent a message to the King, acquainting him with their resolution. Upon this the nobles of Westgothland, and especially Magnus Brynteson (Liliehök), entertained Turé Johnson not to oppose the King so rigidly, 'for much ill might come of it,' to which Johnson replied, 'that he was willing this time to give in to the King, provided he did not lead him into any heresy.' Lars Anderson and Olaus Petri were now sent off to entreat Gustavus still to hold the reins of government. They were met with a short and sharp refusal, and on their return prayed that, if any further communication were to be made to the King, it might be by other messengers. Knut Anderson and the Bishop of Strengness then undertook the task, but came back unsuccessful. After this the anxiety became intense. Deputation after deputation was sent to the castle, entreating with tears, that the King would at least honour them with his presence. For a long while he still held out, and when he at length relented, he sent a message, saying that he could not meet the states that day, but would do so on the day following. At the appointed time he appeared in the hall of assembly, accompanied by the State Council and a splendid life-guard. The joy was now proportionate to the previous anxiety; the common people were ready to kiss his feet, and the three estates of nobles, burghers, and peasants, with one voice sanctioned all his demands.

Thus was the Reformation established by law in Sweden. A terrible insurrection, stirred up by the bishops, ensued; but the fortunes of Gustavus prevailed,—and the prelates were treated with such mockeries and cruelties as will for ever tarnish the annals of the house of Vasa.

Gustavus Vasa is a great favourite with the Swedes,—and intelligibly so. Like the great Elector of Brandenburg, he made his country a nation and gave it a place in European history. But the real hero of the dynasty was his grandfather Gustavus Adolphus, called by the Swedes Gustavus the Great,—title which he merited as well as most of the conquerors who bear it in story. We should be glad to see the events of his career subjected to the same sort of revision as those of the first Gustavus have here obtained. Schiller's narrative is very untrustworthy;—nevertheless, it is the popular reference for even the common facts of the hero's life.

Memoirs of the Whig Party during my Time.
By Henry Richard, Lord Holland. Edited by his Son, Henry Edward, Lord Holland. Vol. I. Longman & Co.

The above is a title-page eminently calculated to attract attention; and its contents—though scarcely reaching our point of expectation—are very interesting,—as the well-informed gossip of one living in close proximity to famous personages naturally must be. In this first volume, the *Memoirs of the Whigs "during my life"* are brought down by the noble reminiscence only to the death of Charles James Fox. Interesting as the volume is, its contents have in some respects been anticipated by the diaries of Lord Malmesbury, Mr. Wilberforce, and several others. Its chief interest is derived from the

fact, that very few biographic revelations of the Whig party during the rage of the French Revolution have been hitherto made,—and few persons have received historical notice less commensurate with their importance than Fox. In the volume before us he is the chief figure, and occupies the largest share of the canvas.

Why the world has never before been presented with a life of that distinguished statesman has been the subject of various conjecture. It appears by a note at the close of the present volume that the late Lord Holland long meditated such a work; but his son and editor says:—

"My father abandoned this work at a later period of his life. The late Mr. Allen commenced it, but also gave it up. The ample materials left by my father are now in Lord John Russell's hands for that purpose."

The world will, in all probability, soon learn whether Lord John Russell contemplates being the biographer of Fox. Does his Lordship intend to retire from the stormy arena of politics to the shady places of literature? He would have many precedents for such a course among the illustrious men of his party—from the great Fox himself down to Mackintosh and Macaulay. It is understood that the Holland House materials are of considerable value for a proper appreciation of the Whig orator,—and the recent publication of the La Marck correspondence with Mirabeau is an evidence of how much light may still be thrown from family archives on the character and policy of the most famous men of his period.

Of the volume before us the first portion was written while the late Lord Holland was very young, and the latter part was composed at a time when he was stimulated into putting down his recollections by Trotter's 'Memoirs of Fox.' There is a certain vague and desultory air over parts of the volume that weakens its historic effect,—and it does not read with that precise character which is proper to diaries, wherein the facts are entered from day to day. Still, it is a very readable book,—and a skilful historian will get many valuable hints from its pages.

The work is dedicated (by its editor) to the present Marquis of Lansdowne; and the character of the late Marquis of Lansdowne is one of the most important and carefully composed passages which it contains. We may premise that the late Lord Lansdowne (Shelburne) was no favourite of the Fox-ite Whigs,—whom he was supposed by some parties to have unfairly supplanted at Court on the death of Lord Rockingham. Lord Holland writes:—

"Of Lord Lansdowne, (Shelburne,) how shall I speak? I had too many obligations to him, and retained too strong a sense of many estimable and some great qualities which he possessed, not to feel a pang in recording his failings. Yet, if I can conceal them, I withhold a testimony which I can, with too much sincerity, bear to the truth of those objections to his character which formed in 1783 the chief, perhaps the only justification of persons yet dearer to me. I allude to the epoch when Mr. Fox, Lord J. Cavendish, and others refused to form part of an administration of which Lord Lansdowne was the head. He was capable of strong attachments, but he was too suspicious to feel, and too restless in his dealings with public men to inspire implicit confidence." His mind was in itself irregular; and a defective education, ill-usage from his family, and early connexion in public life with men of the most opposite principles, had made it yet more so. He had no knowledge of the world, but a thorough persuasion of its dishonesty. His observations on public life were often original and just, and on individual character shrewd, sagacious and happy. Though he had studied nothing methodically, he had felt strongly, and thought deeply and intensely on many things.

** There seems to have been at least one exception to this censure. His connexion with the famous Dunning was uninterrupted and highly honourable to both parties."

I have known few men whose maxims recur more frequently to my recollection, or are more applicable to the events of the world, and to the characters of those who rule it. Though there was, perhaps, not much candour or justice, there was yet elevation in his character, and I have observed traits of real magnanimity in his conduct. Title or emolument, without power or fame, never were his objects—he would have despised them; for though he looked upon the political world as a mere theatre or show, he meant to act a magnificent and dazzling part in the representation. Power he loved in practice, and admired in theory. The checks devised for the protection of freedom, he, in his heart, lamented as obstacles to the administration of the State. Yet his disgust at the Court, and his long habits of opposition, together with his natural talents for public speaking, rendered him often serviceable to the popular cause.* Indeed, he was, from conviction, sincerely averse to all commercial restraints and all religious intolerance. In his public speeches he wanted method and perspicuity, and was deficient in justness of reasoning, in judgment and in taste; but he had some imagination, some wit, great animation, and both in sarcasm and invective not unfrequently rose to eloquence. His mind seemed to be full and overflowing, and though his language was incorrect and confused, it was often fanciful, original and happy. There was a force and character, if there was not real genius, in his oratory. If he did not convince the impartial, or confirm the wavering, he generally gratified his own party, and always provoked his adversaries. He exposed himself awkwardly enough, both to refutation and to ridicule; but then he could repel all such attacks with great spirit and readiness. He was a great master of irony, and no man ever expressed bitter scorn for his opponents with more art or effect. His speeches were not only animated and entertaining, but embittered the contest and enlivened the whole debate. His chief merits were courage, decision of character, and discernment in discovering the talents of inferiors. Want of judgment was his great defect. An imperious temper and suspicion, with its consequences, his ruling vices. Let me add that in private he was munificent and friendly even to a fault; that none of his family or connexions were ever involved in any difficulty without finding in him a powerful protector and active friend; that his affections were strong, and, if not always steady, at least more lasting than his enmities; that he was a generous master, a hospitable man, and a parent with no other fault than that of excessive fondness and over anxiety for his children. Lord Lansdowne never liked nor admired Mr. Fox. As he felt great resentment against Mr. Pitt for leaving him out at the formation of his ministry, and had even hesitated about accepting the marquisate, which, at the instigation of the Duke of Rutland, Mr. Pitt and the Court had tendered to him as a mark of approbation of the peace, nothing but mutual estrangement between him and the Whigs prevented his taking an active part in opposition to the administration. He had, indeed, lately, on the Spanish and Russian armaments, loudly and severely arraigned their measures. In the autumn of 1792, his son, Lord Wycombe, opened the opposition in Parliament, by deprecating the alarm so studiously expressed at speculative opinions, and censuring in strong and eloquent language the injustice as well as impolicy of attempting to suppress them by statutes or by force. Mr. Pitt treated him with much insolence and scorn; and that circumstance and the approach of war, confirmed Lord Lansdowne in opposition."

—The glimpses which we have received of Lord Lansdowne in the life of Romilly, in the 'Memoirs of Sir John Sinclair,' and in Wrasaxall would justify a more favourable portraiture. Mirabeau, a consummate judge of men, was much struck with Lord Lansdowne. But we expect more revelations on Lord Lansdowne's career.

The famous secession of the Fox-ite Whigs from Parliament is treated as follows by Lord Holland. We somewhat abridge the passage.—

"Mr. Fox, when the painful division of the party in 1793 took place, and when his debts had been

** Bentham always said that 'he was the only minister he ever heard of who did not fear the people.'

discharged by friends who then unfortunately separated, had wished to retire from publick life altogether, and had actually taken steps for quitting Parliament. He relinquished that design, partly no doubt from the secret remonstrances of his private friends, and of General Fitzpatrick in particular, but chiefly from a sense of duty to the publick, and of honour to those who in his conscience he thought were serving the cause of freedom, and exposing themselves to much obloquy and to severe injury by so doing. His generous temper could not reconcile itself to quitting them at such a moment; when, however, those very persons thought that a compliance with his inclinations had become a duty, he could no longer resist them. He could not press them to attend when he felt so strong a desire to secede. He warned them, however, that if he once took leave of the House, it would be no easy matter to bring him back. The first meeting of Opposition that I ever attended, was for the purpose of settling the motion with which they were to secede from both Houses of Parliament. Lord Guildford and General Fitzpatrick expressed their disapprobation of such a measure; but the former acknowledged himself to be so bad an attendant, that he had hardly a right to urge others to persist in what he practised so little. * * It was chiefly on this account determined that Grey should move Parliamentary Reform in the Commons, that the Duke of Bedford should prepare an address on the State of the Nation in the Lords, and that they and their supporters should, on those motions, respectively declare their conviction of the uselessness of attendance in Parliament. They did so, and Mr. Fox, in the course of his speech on Parliamentary Reform, announced his intention of devoting a larger portion of his time to his private pursuits nearly in the very words which he had used in the private meeting of his friends in South Street. Other meetings, however, were held previous to that debate. Among the rest, I recollect a dinner at a tavern, at which Mr. Tierney and many other members of Parliament were present. Mr. Tierney had lately seated himself for Southwark by pleading his own cause before two committees, and persuading them to declare the candidate at the head of the poll ineligible on the score of bribery. He was, as Mr. Courtenay said, bound to love minorities, for he represented one. At the dinner he offered to take the Chiltern Hundreds, but declared that if he remained in Parliament, he must and would continue to discharge his duty by attendance. He spoke openly, and did his utmost to prevail on Mr. Fox and his friends not to secede. He was subsequently much blamed for this proceeding; and it is not to be denied that his attendance was sufficient to defeat the object of secession. It is, however, equally true that it was an obstacle to its success, of which those who adopted it were previously aware. Mr. Fox, at the dinner to which I allude, with his usual candour and good humour, acknowledged that the *onus probandi* lay with the seceders. 'We,' said he, 'have to explain to Mr. Tierney why we leave the House of Commons, not Mr. Tierney to account to us for staying there.' The friends of Mr. Fox, however, were soon afterwards very severe in their remarks on the motives and conduct of Mr. Tierney; and he timidly and injudiciously endeavoured to disarm their censures by extravagant and overrated declarations of personal attachment to Mr. Fox, which he never felt, and had indeed never been called upon to express. In this he was wrong, and in his subsequent efforts to bring back Mr. Grey, without Mr. Fox, and to instil into his mind the notion of forming a party independent of Mr. Fox, he was yet more so; but on the question of secession he appeared to me to act fairly, and to be as accommodating as the fundamental difference of opinion upon the principle of it allowed him to be. Mr. Sheridan attended none of these meetings. He disapproved of the secession, yet he was among the loudest in condemning Tierney's attendance, and spreading a distrust of his motives. He, in truth, speculated on Mr. Fox's going out of Parliament; and his vanity or jealousy made him always harbour a secret wish to be member for Westminster. Lord Lansdowne never concealed his disapprobation of the seceders; he said to me, 'Is your Uncle aware of what he is doing? Secession means rebellion, or it is nonsense.' As early as the summer of 1797, Mr. Fox in a letter to me expressed himself

thus: 'Pray, if there is any opportunity of talking about the "secession," say, what is the truth, that there was not agreement enough of opinion upon the subject to make it possible to take what one may call a *measure* upon the subject, but that most of us thought that, after the proposition for Reform, we might fairly enough stay away, considering the previous events of the session, and the behaviour of Parliament upon them.' It is in truth difficult, even after the event, to form a correct judgment of the effect of this celebrated secession of Mr. Fox and his party. The sensation likely to be produced by it was lost in the consternation spread by the mutiny of the Fleet. The effect, too, of such a measure was defeated by its being incomplete. Tierney attended constantly; Sheridan frequently appeared; and even those who had called most loudly for secession, occasionally returned to the House of Commons."

Of the duel between Pitt and Tierney we find the following curious account recorded by Lord Holland.—

"It was fought on a Sunday, a circumstance which gave a handle to much vulgar abuse against Mr. Pitt. He did, indeed, urge the necessity of fighting immediately if at all, because it was not proper for one in his situation to maintain any protracted correspondence on such a subject. Never did two men meet more ignorant of the use of their weapons. Mr. Pitt, on being cautioned by his second to take care of his pistols, as they were 'hair triggers,' is said to have held them up, and remarked that 'he saw no hair.' They fought near a gibbet on which the body of the malefactor Abbereshaw was yet suspended; and I have been assured by a person (Lord Grey), whom anxiety about the event, of which he had been apprised, had drawn to the place, that in a gravel pit within a few yards of the ground, an assignation of a very different sort between a lover and his mistress completed this group of human life. Mr. Tierney's second, General Walpole, leaped over the furze bushes for joy when Mr. Pitt fired in the air. Some time, however, elapsed, and some discussion between the seconds took place, before the affair was finally and amicably adjusted. Mr. Pitt very consistently insisted on one condition, which was in itself reasonable, that he was not to quit the ground without the whole matter being completely terminated. On Mr. Tierney's return home, he related the event to his wife. The lady, who was much attached to her husband, although she saw him safe before her, fainted away at the relation; a strange but not uncommon effect produced by the discovery of events which, known at the time, would have excited strong emotions. The danger to Mr. Tierney had indeed been great. Had Mr. Pitt fallen, the fury of the times would probably have condemned him to exile or death, without reference to the provocation which he had received, and to the sanction which custom had given to the redress he sought."

For the many strictly political passages which this volume contains we must refer our readers to the volume itself. The account given of Fox's deathbed is very long and affecting. The kind and affectionate nature of the dying man underwent no change,—and his strong attachment to his wife, and its return on her part, are forcibly described. The following passage testifies that—like a great statesman lately lost—Fox was not anxious for the honours of the Peerage. The late Lord Holland writes—

"At a very early period of the Administration, he had told me that he looked forward some time or other to retire from the office which he held; that, in the event of peace, the tiresome and unimportant duties annexed to it would increase, that he would then take some less active situation, or remain in the Cabinet without any, and give me the seals of the Foreign Office, as he could, in that case, without indelicacy, superintend all matters of importance, and make opportunities of talking them over, when he was so inclined, or avoid them, when he had a fancy for literature or any other pursuit. This scheme, he observed, would insure me to business; and with that contented tone of voice which always accompanied his kindness, he added: 'It will be nice too, for it will secure my seeing you at St. Anne's when I am there.' Of these projects, though made

for some distant time, he had probably spoken to others; for when his disorder assumed a more alarming appearance, his colleagues offered some arrangement of the sort. Lord Howick (Grey) came to him with a proposal, which included a Peerage, if he liked it, to save him from the yet more laborious duty of the House of Commons. Mrs. Fox was in the room when this suggestion was made. At the mention of the Peerage, he looked at her significantly, with a reference to his secret but early determination never to be created a Peer; and, after a short pause he said: 'No, not yet, I think not yet.' On the same evening, as I sat by his bedside, he said to me: 'If this continues (and though I don't fear any immediate danger, I begin to see it is a longer and more serious business than I apprehended) I must have more quiet than with my place I ought to have, and put the plan I spoke to you about sooner in execution than I intended. But don't think me selfish, young one. The Slave Trade and Peace are two such glorious things, I can't give them up, even to you. If I can manage them, I will then retire.' He then talked over some arrangements connected with that scheme, and his own situation in the Cabinet without office, and added: 'The peerage, to be sure, seems the natural way, but that cannot be. I have an oath in Heaven against it; I will not close my politics in that foolish way, as so many have done before me.'"

There have been various and incorrect accounts of what passed at the deathbed of Fox given to the world. We cannot afford space for the whole of the affecting narrative, but we give its conclusion. Lord Holland tells the story with the pathos of that natural feeling which avoids rhetorical flourishes.—

"It was not long ere he was tapped a second time. In the morning of the 7th of September he grew much worse, and Mrs. Fox sent for me over to Chiswick, which I did not quit till after the termination of his illness. One day he sent for me, and reminded me of my promise, not to conceal the truth. I told him that we had been much alarmed, but that he was better. I added, however, that he was in a very precarious state, and that I must acknowledge his danger, though I perhaps over-stated it from a fear of allowing myself to deceive him after the promise I had given. He then repeated the injunctions he had given me before, and said once or twice, 'You have done quite right—you will not forget poor Liz: what will become of her!' As he had now been twice apprised of his danger, and seemed to me to have said all that he wished, I henceforth endeavoured to encourage his hopes as much as I could, and infinitely beyond my own judgment of his situation. He was, however, somewhat stronger and easier that night; he conversed more than he had done for some time: seeing his servant in the room, he spoke to me in French, and his thoughts still dwelt exclusively on Mrs. Fox. 'Je crains pour elle,' said he; 'a-t-elle la moindre idée de mon danger? si non, quelle souffrance pour elle!' I answered him (what was indeed the truth) that she was sufficiently aware of his danger to prevent the worse termination of his illness being a surprise; but that she had not been so desponding that morning as my sister, General Fitz Patrick, and others; and I ventured to add, 'et à cette heure vous voyez qu'elle avait raison; for in spite of what I then said to you, "dabit Deus tu quod finem."—Aye,' said he, with a faint smile, 'but *fieriem* quod finem, may have two senses.' Such was our last conversation. He spoke, indeed, frequently in the course of the next thirty-six hours, and he evidently retained his faculties unimpaired; but he was too restless at one time, and too lethargick at others, to keep up any conversation after that evening, which I think was the 11th of September. About this period of his illness, Mrs. Fox, who had a strong sense of religion, consulted some of us on the means of persuading Mr. Fox to hear prayers read by his bedside. I own that I had some apprehensions lest any clergyman called in might think it a good opportunity for displaying his religious zeal, and acquiring celebrity by some exhibition to which Mr. Fox's principles and taste would have been equally averse. When, however, Mr. Bouvierie, a young man of excellent character, without pretension or hypocrisy, was in

the house, I seconded her request, in the full persuasion that by so doing I promoted what would have been the wishes of Mr. Fox himself. His chief object throughout was to soothe and satisfy her. Yet repugnance was felt, and to some degree urged, even to this, by Mr. Trotter, who soon afterwards thought fit to describe with great fervour the devotion it inspired, and to build upon it many conjectures of his own on the religious tenets and principles of Mr. Fox.

Mr. Bouvier stood behind the curtain of the bed, and in a faint but audible voice read the service. Mr. Fox remained unusually quiet. Towards the end Mrs. Fox knelt on the bed and joined his hands, which she seemed faintly to close with a smile of ineffable goodness, such as can never be forgotten by those who witnessed it. Whatever it betokened, it was a smile of serenity and goodness, such as could have proceeded at that moment only from a disinterested and benevolent heart, from a being loving and beloved by all that surrounded and by all that approached him. From that period, and not till that period, Mrs. Fox bore her situation and apprehensions with some fortitude; and I have no doubt that her confidence in religion alone enabled her to bear the scene which she was doomed so soon to undergo. During the whole of the 13th of September, no hopes could be entertained. For the last two hours of his existence his articulation was so painful and indistinct, that we could only occasionally catch his words, and then very few at a time. The small room in which he lay has two doors, one into the large saloon, the other into a room equally small adjoining. In the latter Mrs. Fox, during the last ten days, constantly sat or lay down without undressing. Her bed was within hearing, and indeed within a very few feet of that of Mr. Fox. The doors were always open, for the weather was extremely hot. Of those who had access to him during the last melancholy days, it was at any one moment a mere accident who were actually in the bedchamber with him, who were pacing the adjoining rooms, or giving vent to their grief in the distant corners of the apartments. Each was actually by his bedside during some part of the day, all, of at least seven or eight persons, were constantly within call of the room in which he lay or in attendance upon him. The impression, therefore given, (whether intentionally or not, I cannot say) with respect to the persons present at his death, in Mr. Trotter's book is quite incorrect. The last words which he uttered with any distinctness were, "I die happy;" and "Liz," the affectionate abbreviation in which he usually addressed his wife. He attempted indeed to articulate something more, but we none of us could accurately distinguish the sounds. In very few minutes after this fruitless endeavour to speak, in the evening of the 13th of September, 1806, he expired without a groan, and with a serene and placid countenance, which seemed even after death to represent the benevolent spirit which had animated it."

Of several contemporary celebrities we get in this volume pictures at once graphic and brief. The *début* of Grattan in St. Stephen's is well described.—

"His health had suffered, and it had been a fashion for some years in England to relate in derision the peculiarities of his manner, phraseology, and style, without doing justice to the unrivalled wisdom of his views, elevation of his sentiments, fancy, imagery, and wit of his language. He rose in a house prepared to laugh at him in the face of Mr. Pitt and Mr. Canning, both of whom had treated him with scorn, and with a manner and voice much exposed to ridicule everywhere, but more especially so in an Assembly which had never been familiarized to it, had no experience of the sense and genius by which these defects were redeemed, and has, at all times, been remarkable for great reluctance in confirming reputations for oratory elsewhere obtained. When he rose curiosity was excited, and one might have heard a pin drop in that crowded house. It required indeed intense attention to catch the strange and long deep-fetched whisper in which he began; and I could see the incipient smile curling on Mr. Pitt's lips, at the brevity and antithesis of his sentences, his grotesque gesticulations, peculiar and almost foreign accent, and arch articulation and countenance. As he proceeded, however,

the sneers of his opponents were softened into courtesy and attention, and, at length, settled in delight and admiration. Mr. Pitt beat time to the artificial and harmonious cadence of his periods, and Mr. Canning's countenance kindled at the brightness of a fancy, which in glitter fully equalled, in real warmth and power far exceeded, his own. Never was triumph more complete."

Of Sheridan we get many traits in this volume—corroborating much of what has previously come down to us. Lord Holland having resolved to move an inquiry about a sum of 40,000*l.* granted to the Duke of York in connexion with the Expedition to the Low Countries, he thus describes what occurred.—

"I had hardly given notice, when Mr. Sheridan gave notice of a similar motion in the Commons, and fixed a day preceding that which I had named. He came over to Holland House, and procured from me all the materials which I had collected, and which he used without scruple. He even repeated, word for word, and like a lesson, a long paper which had been confidentially communicated to me, and which I, won by his protestations of not divulging it, had imprudently intrusted. Such petty tricks, as traits of a singular character, may be worth preserving; but it is right to add, that the fascination of his conversation and the mixture of archness and good-humour with which he defended himself when detected or attacked for such artifices, made all who knew him, and many whom he injured in more important matters than such trifles as these, in some measure his accomplices by forgiving, winking at, and encouraging his great and his little delinquencies."

And again,—on the Union debate in 1800.—

"Mr. Sheridan attended on the Union, and spoke against it with his usual wit, eloquence, and effect. He was vain enough, however, to boast of his imaginary descent from Irish kings and even to allege that circumstance as a personal motive with him for opposing the surrender of the independence of Ireland. He was said to be a member of 'Miles's,' the gaming club in St. James Street."

In mentioning Lord Loughborough (now thoroughly known by Lord Campbell's life of him) Lord Holland says in the text—"His Majesty pronounced his funeral oration by observing that 'he had not left a greater rogue behind him':—on which his Lordship writes the following note.—

"Is it not possible that George III. thought him, as some others did, notwithstanding the personal abuse with which he was himself assailed in that work, the *real author of Junius?* His style of speaking and writing was not unlike that popular but shallow author. I had, in May, 1832, a long conversation on this subject with William IV., in which he assured me (*valeat quantum*) that his father told him distinctly that he had no notion nor suspicion who was the author of Junius. He confirmed, however, most strangely the fact related in the text, of George III.'s general dislike and bad opinion of Lord Loughborough, and of the funeral oration which he had pronounced on hearing of his death, which he, King William, said he had himself heard. I have subsequently had access to extracts from the letters of George III. to Lord North during the American War, and they contained abundant proof that that Prince's aversion to Wedderburn (Lord Loughborough) was not taken up suddenly, but dated from an early period, and was a rooted feeling in his mind."

It is stated in Mr. Barker's work on Junius that the late Duke of Sussex "in the last conversation which his Royal Highness held with his mother, Queen Charlotte, was assured by her that George the Third did not know who wrote the letters of Junius." By the tenor of the foregoing note it is evident that Lord Holland cannot be ranked amongst the Franciscans.

The acceptance by Fox of large pecuniary aid from his political friends is frankly stated by Lord Holland; but the correspondence with Serjeant Adair in relation to it here printed has been published long since. Some of the frag-

ments of Fox's letters make us anxious to see all his correspondence. Here is a highly characteristic passage from his pen. It exhibits that ardour of feeling and that vigour of perception which were the essentials of his thoroughly masculine nature.—

"I do not know whether there is not some comfort in seeing, that while the French are doing all in their power to make the name of liberty odious to the world, the despots are conducting themselves so as to show that tyranny is worse. I believe that the love of political liberty is not an error; but, if it is one, I am sure that I shall never be converted from it, and I hope you never will. If it be an illusion, it is one that has brought forth more of the best qualities and exertions of the human mind, than all other causes put together; and it serves to give an interest in the affairs of the world, which without it would be insipid."

But our limits warn us to close. The contents of this volume make us look forward with much interest to the remaining portion of this work,—wherein the noble writer will come upon fresher topics and nearer to the characters of our times.

The Adventures of a Beauty. By Catharine Crowe, Author of '*Susan Hopley.*' 3 vols. Colburn & Co.

Mrs. Crowe's title suggested the idea of a tale somewhat different from that before us; which is merely another—and perhaps not the happiest—of her marvellously dovetailed stories of incident, vicissitude, coincidence, exposure, and disentanglement. We thought of the Beauty as she used to be,—a being apart,—a power separate from and antagonistic to the Wit,—of the Gunnings as contrasted with Lady Mary Wortley Montagu—the Récamier as exercising counter-influences very nearly as strong as those of the De Staél,—of those rare creatures, in short, who have gone forth to the world ticketed as queens and sorceresses by reason of their personal charms,—in whom folly became wisdom, and caprice was recognized as their natural and lawful manner of action,—who had their own peculiar perquisites, their own code, their own hecatombs of all and sundry male hearts,—who got up early and late took rest, to devise enhancements of their charms—too consciously supreme to be troubled by those haunting fears of rivalry and deposition which trouble heads less magnificently crowned. The last time that we encountered the Beauty in fiction she merely glanced as it were across the page of *David Copperfield's Memoirs*, in the person of that sister of the many-sistered *Mrs. Traddles* who was not to be crossed because of her good looks!

What an air did she give to that common-place but capital family picture!—Thus, we here expected a tale of lilies and roses,—of a "cypress waist" (as the Orientals have it)—of braids and dimples,—of "the unloveliness of love-locks,"—of a *Cinderella* foot,—not to speak of eyes with all their doings and misdoings. What, instead of such a glowing and dainty record, Mrs. Crowe has given, we have above indicated. The beauty of Agnes Crawford, a farmer's daughter, promotes her to the perilous honours of a secret marriage with Lionel Grosvenor, a baronet's son, it is true:—but the story is the story of the consequences of that secret marriage,—a maze of misunderstanding, perplexity, machination and mystery, through which Mrs. Crowe moves with the enjoyment of conscious skill. This enjoyment she scarcely contrives to communicate to her readers;—since while they admire her art, they cannot be expected to care much for any of the puppets so consummately manœuvred. In former novels this very clever lady exhibited no ordinary power and earnestness in dealing with pathos, suspense and terror;—but in her present one she seems to have been so solicitous to intertwist and untwine her web of

incident with an extra measure of ingenuity, that the humanities of her personages have in some degree been neglected. This manner, by the way, is apt to grow on those who possess the constructive faculty. The new comedies and opera books by M. Scribe are wonders of contrivance; but the simple persuasion, the sly sense, the hearty mirth of his earlier dramas are wanting to them. No one who begins this book will be likely to lay it down; but we challenge any one who has finished it to specify a scene that has arrested him, or a person living in his memory as a real creature of his acquaintance. This characteristic may prevent Mrs. Crowe's novels generally (and this one in particular) from keeping their hold on the public. Yet she has far too much skill, force and individuality for her works rightfully, and of necessity, to remain among the *ephemera* of circulating library literature; and we think, that by distrusting her own predilections, she might still produce some tale of adventure which, of its order, should be a masterpiece.

Notes upon Russia; being a Translation of the Earliest Account of that Country, &c. By Sigismund von Herberstein. With Notes and an Introduction, by R. H. Major. Vol. I. Printed for the Hakluyt Society.

We are disposed to view with all favour the publications of our literary Societies,—but their managers are bound to take care that their funds are well applied. Amateur editors are perhaps of all persons the least qualified to judge of the merits of any particular production. They take it up with immature zeal, indulge their own fancy, and from want of experience in authorship know little in general of what will be really acceptable. It is for this reason, that Councils of such bodies as the Hakluyt Society should exercise a strict control, and make themselves pretty sure both that a proposed work is worth editing and that it will be properly edited. When we use the words "properly edited," we have in view the danger not so much of under as of over editing; for as the individual chiefly concerned is liable to miscalculate the value and importance of his undertaking, so is he likely to take too much pains—far more than the matter is worth—to accumulate materials, and to expend money that might be saved for other and better purposes.

It seems to us that Mr. Major has fallen into both these mistakes:—he has edited a work at full length that might well have been limited to an abridgment,—and he has prefaced it by a detailed 'Introduction' on which, as it strikes us, both learning and money have been wasted. Hakluyt, who was not likely to err on the side of under-estimating any matter relating to foreign travel, thought that a very few pages were sufficient for the information contained in the Baron von Herberstein's narrative;—yet the Hakluyt Society have by implication thrown a slur on their patron's judgment, by extending to two volumes what he confined to about as many leaves. All that the early editor thought worth extracting may be seen in vol. i. p. 492, of his 'Collection of Voyages,' under the title of 'The Description of the Regions, People, and Rivers lying North and East from Moscovia,' &c. We have referred, we believe, to the same impression as that used by Mr. Major, 3 vols., 1599–1600,—though it is not easy, from the way in which he prints the date, at page vi, to learn precisely what edition he employed.

We have only the first volume of the reprint of Herberstein's travels by the Hakluyt Society before us at present; for the second is yet re-

served, and we suppose will contain the conclusion of the author's text and such notes as Mr. Major may deem necessary. We have great respect for that gentleman's learning, talents, and industry; but looking at the 'Introduction' before us, occupying 156 pages, while his original occupies only 116, we earnestly recommend the Council to exert so much discretion as will keep the illustrations within limit and reasonable bounds. Of this work the text appears to us extremely dull and unimportant. It contains little that is at all worth knowing at our time of day; and we seriously doubt whether Mr. Major, were he to extend his notes ever so far, could render it either more entertaining or more instructive.

By his Preface, it would appear as if the editor himself had some misgivings regarding his 'Introduction,'—and he modestly apologizes for "the large space allotted in it to dry bibliography." We are of opinion that even if it had been the fruit of Mr. Major's own inquiries, half of it would have been too much; but when we see that so much of it has been translated from the German, we are surprised that he could commit the error of thinking it would be welcome. He may answer, that Adelung fell into the same blunder:—not so,—the cases are not parallel. Adelung was compiling his tedious list of works on early travels in Russia for a Russian public, and the work was brought out in St. Petersburg. It by no means follows that because the Russian Government promoted the undertaking with a national object, the same reason would operate on an English editor who was to satisfy only English readers. On the contrary, English productions on Russia are comparatively slighted; and there are some in the British Museum, particularly one unique tract, of which no notice whatever is taken. It is true, that the editor does not bring his English bibliographical information down to the period when that tract was published; but this, in our view, is precisely what he should have done,—so that in a work intended for this country, what was peculiar to this country might have been specially included. Mr. Major has been too much indebted to Adelung,—he would perhaps have done better if he had never seen Adelung; whose two publications in the Russian capital in 1818 and 1846 seem to have mainly furnished both the text and the prolegomena of the volume in our hands. The most readable part of the 'Introduction' is the biography of Herberstein; but here Mr. Major does not profess to have supplied a syllable of his own,—and his candid acknowledgments of obligation do him credit. From this portion we would willingly make an extract, if we could find one by its novelty, or by its character in other respects, adapted to our purpose.

There can be no doubt that Herberstein was a learned and able man; but we must say that this account of his journey to and residence in Russia is about the driest book of early travels that we ever had occasion to consult. No translation, however spirited, could improve it; but when the editor calls on his readers to excuse sentences "somewhat harshly turned," we are led to ask why they should not have been made to run more agreeably? A little trouble or a little assistance would have accomplished this end to a great extent,—even if allowance had still to be made for involved and unwieldy passages. To have altered these would have been more difficult,—and it is a course that we should hardly have advised, because it would have deprived the original author of one of his chief characteristics:—but our readers will easily believe that this circumstance does not add to the attractiveness of Mr. Major's undertaking. Here, we think, the choice was faulty,—and the

Council of the Hakluyt Society should have paused ere it consented that Mr. Major should apply his own valuable time and their funds to the production of the work. Many other sources of information, even about Russia in early times, were open to them; and when we recollect that the journey of Dr. Rogers, who was employed to visit the country in the reign of Elizabeth, has never been printed, we yet more wonder that attention should first have been directed to this foreign production.

The appendix to the 'Introduction,' consisting of George Turberville's three poetical epistles, in 1569, to Dancie, Spenser, and Parker, makes a pleasant relief to the weight of the entire volume; but we must observe, that when Mr. Major undertakes flatly to contradict a man like Anthony Wood, by asserting that the Spenser of Turberville was not the author of 'The Fairy Queen,' he goes a little out of his depth. Mr. Major does not seem to be aware that Edmund Spenser was an author in the very year in reference to which he asserts that the Spenser of Turberville was "certainly" not Edmund Spenser. Sixteen sonnets by Edmund Spenser were printed in 1569; so that most probably he was the young man whom his fellow poet addressed from Russia.—In the British Museum, to which Mr. Major belongs, they seem always sadly at fault in matters relating to the bibliography of our own country.

We can, in conclusion, give great praise to the two etchings, subscribed Sarah E. Major, which accompany the book, and form interesting and appropriate illustrations. If she had contrived to make the last look more like a woodcut, it might perhaps have been an improvement.

Wallace; or, the Days of Scotland's Thrallodom: a Romance. 2 vols. Edinburgh, Black.

This is rather a curious romance,—and from the wide scope which the author proposes to take, deserving of some attention. Smitten like so many of his countrymen with the fame of their "great patriot hero," the "Wallace wight," the author has dedicated the whole of these two volumes to the deeds of that personage's early youth only; thus leaving the whole narrative of his career, as told by authentic history, for future volumes. The incipient hero, however, in these pages begins his course bravely enough.—"On a day in spring, about the end of the thirteenth century, two strangers approached the water of Irvine, in Ayrshire." The one, the master, "with nose slightly aquiline, and his eye of a dark grey, and with auburn hair curled closely under the cap or bonnet,"—and who farther enjoys the privilege of "height which approached the gigantic,"—straightway sets about fishing; while his follower, in very rude dress and very rude guise, leans over the bridge looking at him. While thus engaged, four men in green, natives of "perfidious Albion," come up and try to pick a quarrel with the young tall gentleman,—who, melodramatically, rebukes them "in a deep stern voice." To this the leader replies in what we are compelled to admit is very common English of the nineteenth century,—but we greatly doubt if it was so in the thirteenth,—"Thou be d—d." Then a grand scuffle ensues; when, as a matter of course, the two Scots overcome the four Englishmen. The young tall gentleman snatched up the leader of the ill behaved "Soutrums," who was a small man,—rather a curiosity at this time among the English yeomanry,—and "held him high in air over the river as if he had been an infant!" "He afterwards threw him, as if cast from a battering engine, among them, prostrating one of them," and driving the remaining two away. As we are sub-

sequently informed that the discomfited four belonged to Lord Percy's archer-band, we think this specimen of the early prowess of Wallace almost equal to that of Falstaff against the six knaves in Kendal green.

From this belligerent commencement the reader will naturally expect a deal of hard fighting,—and this we have; but then we have also disguises enough for a pantomime,—Wallace being actually more than the Cerberus of Mrs. Malaprop, "three gentlemen at once," for he performs most skilfully the parts of four—a rude countryman, a father confessor, and a minstrel, in addition to his own. He is also represented as a very enlightened gentleman, who takes up arms in the cause of liberty, especially for the enfranchisement of bondsmen:—concerning which he thus discourses.—

"He then explained to Cormack that, in his opinion, until there was a fair prospect of success, the leading men of Scotland would enter into no conspiracy against the foreign domination that oppressed them; because an unsuccessful rebellion against Edward would bring them to utter ruin, by the forfeiture of their estates in both countries. 'The stake is too great,' said he, 'to place on a single hazard; but if those of the people are engaged in it, who are free to choose for themselves, with the inferior nobles or gentry and the burghers, who have no property in England, we may draw the great ones of the land along with us—we must, in short, begin at the feet in place of the head, reversing the usual order in such cases.'—'And the serfs are the very sole of the feet,' said Cormack.—'True; and there is a difficulty. Thou canst understand, Cormack, that although it is most likely the people of that class were originally placed in bondage by iniquitous measures, the law has sanctioned that condition; and those who are now entitled to the services of serfs, may have purchased—as, indeed, most have—without sharing in the guilt of enslaving them; therefore, it is unjust to wrest from a landholder his serfs without remuneration.'—'It is justly said,' remarked Cormack.—'But,' continued Wallace, 'if we gain the smaller proprietors, we must begin by representing the necessity for emancipating those people to strengthen ourselves, leaving the equivalent to a grateful country; and the same reasoning would suit the great proprietors, who, thou knowest, would have the means of securing to themselves the value of their serfs, they being the legislators of the land. In short, for some time, I have been engaged in instilling this doctrine into the ears of as many, and they are very numerous, as I could venture to discuss the question with. And thou wilt be exceedingly useful to me, in going secretly among people, as I do, for I have discovered that thou canst hide thy native shrewdness in an outside appearance of uncommon simplicity; and, in this, with thy stout and trusty heart, I place my chief reliance for success through thy assistance.'

The result of this conversation, which would have been unintelligible enough to every doctor both of Paris and of Padua in the thirteenth century, is, that Cormack sets forth on his mission of enlightenment, and with the zeal of an itinerant leader of a trades-union wanders among his countrymen proclaiming "the vast advantage of national independence, the dreadful evils of a permanent tyranny like that of the English Edward," and "the propriety of emancipating the serfs in the first place, their masters agreeing." Meanwhile, we have an episode of a fair maiden dwelling in a forest, clad in green, and able to draw a bow,—a kind of half Maid Marian, half Lady of the Lake. Then comes her abduction by a wicked, ugly knight, —one Sir Arthur Heselrig—who is the monster of the *dramatis personæ*, after the approved melo-dramatic fashion, and who keeps her in confinement, and bribes a black-looking monk to half kill her with some wonder-working potion. This Heselrig is also as much in advance of his age as Wallace and Cormack; for while they learnedly discourse about abstract

rights, he scoffs at the supernatural, and talks about the wonderful powers of nature. Cormack's "mission" is attended with vast success; and he, and a rough-looking, rough-speaking noble, Red Angus by name, do wonders. The latter, however, is even more in advance of his times than the others:—for he actually uses the very modern phrase of "measures, not men," and from the general character of his speeches would be quite a jewel for a "universal suffrage" meeting. All this time Sir Arthur Heselrig goes on, after the usual manner of such monsters, boasting how wicked he is,—and at the same time as easily deceivable as the poor stupid giants of our venerable fairy tales. Wallace, wroth with "English Edward," and more so with Heselrig, who still holds his lady-love in captivity, at last prepares for a final blow,—which, however, takes a rather long space to relate. We have a battle on horseback and a battle on foot, in which the wicked knight is very properly killed,—and, according to orthodox usage, by the hero of the story. The following *ruse de guerre* is curious; and we give it for the benefit of those who may be thinking of a French invasion and of the various modes of defensive warfare.—

"The sharp wits of the leader, in whose ears the noise of battle was ringing, easily divined that the Southrons had tried the combat on foot, and a plan suggested itself for making his surprise more effectual. There was, as he knew, a barrel of tar, in the deserted houses, which had been used for various purposes. He sent some of his followers for it, and while they were absent, he directed the rest to seize the few men who were in charge of the horses, and who did not amount to more than a score, the others having fastened most of the animals to trees, and gone to peep from behind the foliage at the fighting. A fire was then kindled, and when the tar arrived, he caused the manes and tails of thirty or forty of the horses to be smeared with it. This done, they advanced cautiously, the other horses having been previously let loose, and the fire being carried on boughs laid transversely and covered with leaves, until they came near enough for their purpose. They then set fire to the tarred manes and tails, and turning the heads of the animals to the forest, set them off mad with fright, at full speed, heedless of opposing trees, against which they dashed, making a dreadful noise, fearfully increased by the other horses, which, catching the fears of their fellows, fled with them in the same impetuous manner. The contrivance of this *ruse* had no sooner set them off than they raised a cry of 'Wallace! Wallace! Liberty!' and charged through the trees full upon the astonished Southrons, who believed from the noise that an immense force was upon them. They were panic stricken and astounded. Many of them threw down their arms, and ran off in the only direction which seemed to afford a chance of escape, which was down the steep declivities on each side, where the foresight of Wallace had planted many impediments, but, under the influence of terror, they surmounted them."

Victory is of course on the side of the Scots; and then Douglas, mounting a ladder—it should have been a table after dinner—very neatly requests the company "to give Wallace his due by formal installation. I call upon you all to join me while I hail him General of Scotland, and guardian of her rights." Really, this proposal ought to have been toasted with three times three,—or, indeed, with the Kentish fire. The hero returns thanks in a neat speech, according to custom; and then follows a grand *tableau*, in which Wallace leads forward his lady love, safe and sound after all her perils, and the vaulted roof rings while the Lady Marion in her clear musical voice cries, "Thank you all, Oh how my heart thanks you!"

There are few who would not smile when in looking over the list of "properties" belonging to Philip Henslowe, they read of "embroidered pumps" for Julius Caesar, and "the crenesyn velvet boddice" for Cleopatra,—or

who do not wonder how their forefathers could ever have endured?

Cato's long wig, flowered gown, and lacquered chain;—but of little moment are such anachronisms in mere costume compared with those in character and feeling which the majority of historical romances and novels present. The heroes, as in the work before us, may be most appropriately attired, and even their proper dialect may in some sort be imitated, or at least occasionally interlarded with "certes," or "by my troth," or a "benedicite,"—but if their thoughts and feelings belong to the present time, it is but a miserable masquerading after all. Shakespeare's Julius Caesar might wear the furred gown and embroidered pumps of the writer's day,—but he is the old Roman still, having neither part nor lot with the men of the age of Elizabeth; and Cleopatra in the velvet boddice, and doubtless in buckram petticoat too, still stood out distinct from all around her. Now, how was this?—Chiefly through the marvellous life-giving power of the Poet, we allow,—but surely it was also by seizing not on the slight minutiae of a period, but on its salient characteristics. This was the merit of Sir Walter Scott. He read the literature of the period which he was about to illustrate, not in its historical details alone, but in its lighter, its meaner, its every-day guise, and dwelt on it until he felt himself as though actually living in that age.—Then, out of the abundance of his knowledge he gave us the powerful scenes in 'Old Mortality,' and those witching ones in the merry greenwood and in the castle hall in 'Ivanhoe.' The writer before us might probably manage much better in a tale of the present day,—but to a picture of the past his pencil, like those of many more, is wholly inadequate.

OUR LIBRARY TABLE.

Shrapnel's Stradometrical Survey of London and its Environs. Part II. By Capt. N. S. Shrapnel. —Of European cities—old Moscow perhaps excepted—none ever occupied so large a space as London. While it was yet comparatively limited in extent,—the river Fleet running between grassy banks, and the Strand a path by the river connecting the cities of Westminster and London,—attempts, backed by serious penalties, were made to arrest its growth; but in spite of court quietude and legal prosecution, it continued to grow of its own vitality until restrictions were swept away, and even jealousies of its swarming population ceased to be entertained by governments. But the political fears of an over-grown capital have passed away only to make evident the sort of minor social evils which result. The great Continental cities are inclosed within walls. From barrier to barrier the distance is short. In Paris, Berlin, or Vienna, a man may make calls in three or four opposite quarters in the course of a morning walk. But in London this is impossible; and hence the enormous number of cabs and omnibuses that circulate along its streets. About twenty omnibuses serve all the wants of Vienna; and in that capital there is not a single cab. Almost every man in London above a certain class is a rider in cabs. The income derived from the public vehicles is larger than that of many a sovereign prince;—and a third of this income is believed to be overcharge. Hence the necessity for a guide to its various points and distances:—and such a guide Capt. Shrapnel has now produced. The amount of labour bestowed on this 'Stradometrical Survey' must have been enormous. Our readers will remember that Capt. Shrapnel told them in our columns some months ago that every distance laid down had been actually measured for his work. It appears by the completed survey that the map of the metropolis was marked with 452 points, and the distance measured from each point to every other,—giving in all the prodigious result of fourteen millions eight hundred thousand mean distances! The general mean is not struck, but

after running the eye down a great many columns of figures, it seems that the average would be between two-and-a-half and three miles; but if it be taken at two-and-a-half, the ground to be measured—allowing each measure to give two mean distances—will appear not less than eighteen and a half millions of miles,—being more than five hundred times the distance of the moon from our planet, seven hundred and forty times the earth's circumference, and more than twenty-three hundred times its diameter! These distances are conceivable enough; but to think of such a labour as that of a private individual passing over them his stradometer in order to make a little hand-book for the use of cab riders, is almost staggering. Yet, here is the result of this vast labour,—the whole compressed and tabulated by a novel and most ingenious process in just 202 pages of pocket volume. At first sight the rows of heavy figures—twenty-four columns on each page,—look somewhat formidable; but a slight attention to the one simple rule removes every difficulty. The distance from any theatre, club, square, crescent, or leading street in London to any other may be found in a moment. A set of cab regulations are prefixed to the work,—and a rule and table for finding the distances of places in the suburbs of the metropolis are added. Altogether this is a most useful and valuable work. Capt. Shrapnel thinks it will be equal to a reduction of cab fares to sixpence a mile, through its putting an end to the possibility of overcharges,—and in this we think he is probably right. At least it should obviate many disputes and prevent many appeals to the police magistrates. Every cabman should be compelled to carry his "Shrapnel" about with him, as a ready means of reference in case of dispute.

Alice Rivers; or, Passages in the Life of a Young Lady. Written by Herself. 2 vols.—These passages are confessions of almost the youngest child of a very large and vulgar Suffolk family, who desired fervently to rise out of poverty into the seventh heaven of Young Lady-ism, and who for awhile achieved her heart's desire,—being adopted by one of the inscrutable and eccentric maiden aunts of Fiction.—Nevertheless, after she became genteel, Alice Rivers could not—and, indeed, would not—preserve herself from the universal hopes and fears which agitate

the maid that milks

And does the meanest chare.

Her mind, by her own showing, was as fully bent on the acquisition of a "sweetheart" as if she had never tasted the sweets of refined life and genteel society;—and she clandestinely engaged herself to an "object" totally unworthy of her affections, with as triumphant a disregard of her guardian angel and aunt as the most homespun *Dorcas* or *Dorothy* could have shown.—The aunt, however, behaved better than maiden aunts in Fiction are apt to do on such occasions. She withdrew the light of her countenance from our heroine, until the latter stood in sore need of it;—then, she forgave the poor maltreated wife of the brutalized husband, and once more received her when widowed, and her two children, as inmates. The novel finishes with the aunt's views of life and ladyism, illustrated in a retrospect of her own love troubles.—In such tissue of incidents as this there is not much novelty; but in the accessory characters and incidents a fair amount of heart and humour is displayed. The "volitions" of the heroine are confessed with a conscious enjoyment and openness which would hardly, we fear, have found utterance on a real page of Woman's experience;—since there might—we do not say *must*—have been also admitted little shadings, self-excuses, qualifications, exceptions, in mitigation of the unfeigned appetite for finery so *naively* described.—The family group from which Alice emancipated herself is touched with a homely pencil,—but with spirit; and the sufferings of the young wife under the visit to London of Robert and Kitty,—her husband's unmanly impatience of their open-mouthed vulgarity, and the wounded feeling displayed by her relatives,—are set down in the wholesome manner of the elder English novelists.—On the whole,

'Alice Rivers' is commendable both for matter and for manner.

Horace Grantham; or, the Neglected Son. By Charles Horrocks, Esq. 3 vols.—In some works of imagination we are borne aloft as on a pair of wings or astride a broomstick. In others, we are jolted along after the fashion of aching passengers dragged down a corduroy road. Here, we are rolled over the ground "on French castors,"—since, though Mr. Horrocks deals with the inequalities of fortune and the vicissitudes of passion,—he has a way with him so irresistible, so subversive, so smoothing, that we are never shocked, never saddened, never terrified as we glide from emotion to emotion, from disclosure to disclosure. A story at once more improbable and more tranquilizing, does not occur to us than "Horace Grantham." The father of Horace is a gentle specimen of the *Sir John Chester* species; a gentleman who does not commit crimes, but who openly professes utter want of affection for and interest in our hero with a bland directness truly surprising. Horace's grandfather's great fortune is turned aside from our hero by his grandfather's knavish partners in business with a transparent fraudulence no less prettily probable.—Spurned from the parental home and spited by the Fates, Horace Grantham goes abroad. On board the Ostend packet he makes intimate friendship with a blackleg; into whose nets the "neglected son" drops with angelic and acquiescent simplicity.—The blackleg fastens on the dupe, by way of companion, a *Dalila* "more fair than honest."—The two win from Horace more than he can pay, yet do not press for the payment.—All three go to Homburg.—At Homburg a guardian Angel turns up as suddenly as the Tempter had turned up before. One perfect Mr. Cecil adds himself with a warmth and persistence truly probable under the circumstances to Horace Grantham.—The latter wins at *trente et quarante* enough to pay off the blackleg,—whom Mr. Cecil further reduces into silence very much as the gipsy whisperers are said to tame rampant horses.—The evil creatures vanish; and Virtue and Horace and Mr. Cecil go off into the Tyrol, where the latter happens to rent a sporting-lodge. Of this Paradise on the lake the queen is, Mr. Cecil's fair daughter.—How fervently and how fast everybody becomes attached to everybody let the reader learn for himself.—We have no desire to spoil his pleasure by further narration of the every-day obstacles with which mutually delighted lovers are apt to meet, and of the average deliverances by which the entangled may naturally look for rescue from their difficulties. The tale is weighted with conversations on literature, German life, and theological doctrine after the fashion of 'Tremaine,'—and finally, of its kind, is a curiosity because of the indescribable sleek and benevolent self-complacency with which all its heterogeneous ingredients are lubricated by its concocter, until the most utter improbabilities seem to us, if not as "lawful," to be as "*natural as eating.*"

The Farce of Life: a Novel. By Lord B*****. Author of "Masters and Workmen." 3 vols.—A dismal farce would Life be (more dismal than the dullest failure ever hissed off the stage of Old Drury, when Old Drury was tragical and comical)—were it like the drama revealed to us by Lord B*****,—a drama, let us admit at once, constructed with a more than ordinary amount of stage-craft.—The ingredients are a secret marriage—a suppressed marriage register—a rich brother-in-law, cruel and cold—a brother, poor and affectionate—and a hero brought up as an artist, who becomes (we do not exactly see how) a painter of the first class. Thus much for the first *tableau*;—in the second, we enter with the painter upon his London career,—and we find that the chances of patronage fling him into the midst of the very persons whom the mystery of his history is calculated to disturb. Here the stage becomes crowded; and we are shown a heartless husband, his ill-used wife married for her money, and her Abigail—"a devil in garnet" (as *Wm. Jenkins* spelt it), who discusses with the Baronet his secret crimes and the chances of his Lady dying of a broken heart, after the "downright Dunstable" fashion of that diabolical housekeeper in *Mrs. Trollope's* "One Fault" who, with crossed hands and an "*If you please, ma'am,*"

received directions to break the heart of her mistress just as she might have done to roast that goose or to boil the other turkey.—Further, we have the Abigail's natural son,—who belongs more to the species of Wild Deliverers;—to the class of Unscrupulous Instruments;—an old silk-weaver, who betwixt Chartist notions and a mystery is all but crazed,—and whom his angelic daughter Kate watches over, and accompanies, till all reach the point of explosion by which, as in one of Signor Boeo's tricks, every object that we have been looking at is blown into some unexpected place—otherwise shivered into atoms,—or else metamorphosed into some other treasure or curiosity.—We have still to mention the apparent heroine of the "Farce"—Miss Carrington, the coquette, with her bangles-on and her old rouged cousin who takes a *doceur* from the City *Trebeck*, in chase of the beauty.—All these characters are clearly discriminated and cunningly manœuvred; but the result of the author's efforts is not so much a page out of *Harlequin* book of Life,—as a page out of *Harlequin's* part in the new pantomime! It is farce that we are shown—not reality.

Letters from Italy and Vienna.—This little volume contains one letter from the Austrian capital and the rest from Italy.—Rome with its sights and ceremonies occupying a large portion of the space. There is little to extract concerning topics which betwixt religious controversy and artistic connoisseurship, have become so familiar; but there is much to commend in the tone of the letter-writer. This appears to us at once liberal without licence and decided without dogmatism.

LIST OF NEW BOOKS.

- Arthur's (W.) *The Successful Merchant*, 3rd edit. post 8vo. 5s. cl.
Baily's (E.) *The History of Remondin*, 2nd edit. 8vo. 7s. 6d. cl.
Barber's (J. W.) *Elements of Chemistry*, 3rd edit. 8vo. 5s. cl.
Baxter's (W. E.) *The Tagus and the Tiber*, 2 vols. post 8vo. 31s. cl.
Billings's (R. W.) *Baronial Antiquities of Scotland*, Vol. 4. 4vo. cl.
Campbell's (G.) *Modern India*, 8vo. 16s. cl.
Carrington's (H.) *Private Incidents, &c. of Christian Life*, 2d. ed. cloth. London: Hodder & Stoughton. 1851. 12mo. 2s. 6d. cl.
Court (The) *The and the Desert*, 3 vols. 8vo. 31s. cl.
Dundas's (W. D.) *Sketches of Brazil*, post 8vo. 7s. 6d. cl.
Gaskin's (T.) *Geometrical Construction of a Cone*, 2nd edit. 8vo. 2s. cl.
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Gurney's (J. H.) *Historical Sketches*, 6 vols. 8vo. 7s. 6d. cl.
Hawthorne's (A. F. L.S.) *The Vegetation of Europe*, 2 vols. 8vo. cl.
Holland's (Lord) *Memories of the Whig Party*, Vol. 1. 8vo. 6s. cl.
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Ireland: *The People, the Land, and the Law* in 1851, 3rd edit. 12mo. 2s. cl.
Liddell's (A. J.) *Life and Death of Cockaigne*, 2 vols. 8vo. cl.
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Lectures (The) *Joshua*, by Rev. J. C. Miller, fe. 8vo. 3s. cl.
Liddell and Scott's *Greek Lexicon*, abridged, 4th edit. sq. 7s. 6d. cl.
Lowres's (J.) *The Elements of Euclid*, 8vo. 2s. 6d. cl.
Lyell's (C.) *Principles of Geology*, 2 vols. 8vo. 2s. cl.
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Men and Women of France during the last Century, 3 vols. 31s. cl.
Message (The) of Life, fe. 8vo. 2s. 6d. cl.
Murray's (J.) *On Painters and the Life and Writings of Horace & Meliodia Sacra*, Sequel to, Vol. 3, Kelly's *Hymns*, fe. 10s. cl.
Novello's *Glee Hive*, Vol. 3, roy. 8vo. 6s. cl.
Pfeiffer's (R.) *Pauperism and Poor Law*, 8vo. 10s. ed. cl.
Pfeiffer's *Travels round the World*, 12mo. 1s. 6d. bds.
Prestwich's *Journal of a Naturalist*, 12mo. 1s. 6d. cl.
Ruff's *Guide to the Turf*, 1852, spring edit. 12mo. 2s. 6d. roan.
Scholes's *Ajax*, Greek, with Notes, by Hickie, 12mo. 1s. cl.
Thoughts on the First Rainbow, 8vo. 1s. cl.
Tower's (J. G.) *Recollections of Red Steeple*, fe. 8vo. 2s. cl.
White's (W. C. H.) *Art of Figure Drawing*, 12mo. 1s. 6d. cl.
White's (W.) *Gazetteer of Staffordshire*, 12mo. 1s. 6d. cl.
Wilkkinson's (Dr.) *School Sermons*, 8vo. 2s. cl.
Wilson's (E., F.R.S.) *On Syphilis*, 8vo. 16s. cl.

OUR WEEKLY GOSSIP.

AMONG the many strange decrees which have filled the columns of the French *Moniteur* during the last three months, there is one—recently published—which makes over the buildings and dependencies of the College of the Sorbonne to the town of Paris, on condition of its maintaining therein the seat of the Academy of the Seine and the Faculties of Theology, Science and Letters. We are unable to ascertain what may be the ultimate result of this inexpensive liberality of M. Bonaparte,—the only present effect seems to be, that it renders the situation of certain professors (among whom is M. Cousin) who enjoy comfortable apartments within the College somewhat more precarious than it was under the rule of the University. The greater part of the now existing buildings were erected under Richelieu,—among the rest the chapel, the cupola of which, painted by Philippe de Champagne, is still in a good state of preservation. In the centre of the chapel stands the tomb of Richelieu:—it was at sight of this monument that Peter the Great is said to have exclaimed

that were the great minister alive he would give half his kingdom to learn from Richelieu how to govern the remainder. The College of the Sorbonne has played a great part in the religious and intellectual history of France,—and like most human institutions has had a progressive rise, a period of splendour, and a gradual decline. Its humble beginning, six hundred years ago, when Robert de Sorbon, the confessor of Louis the Ninth—in remembrance of his own poverty-stricken youth and hungry studies—founded it for the reception of a hundred poor students, scarcely presaged its future greatness and the proud title which it was one day to acquire of the “Perpetual Council of Gaul.” In the thirteenth century it was called the “poor-house” (*la pauvre maison*) of the Sorbonne, and its professors were termed the “poor masters.” In the sixteenth century it was powerful enough to publish a decree absolving all Frenchmen from their oath of allegiance to Henry the Third, in consequence of the murder of the Cardinal de Guise,—and subsequently to refuse to recognize the claims of Henry the Fourth, even after his conversion to Catholicism, on the allegation that there was “danger de feintise et de perfidie.” These were the great days of the Sorbonne, when it combated both the Reformation and the Jesuits, and defended the liberties of the Gallican church. Under Richelieu its influence began to decline,—the crafty statesman having jealously circumscribed it within the limits of religious discussion; and in the seventeenth century we find the Sorbonne playing a paltry and inconsistent part in the great Jansenist quarrel. Arnauld—the great Arnauld—the honour of Port Royal—was expelled from the College for his attacks on the Jesuits (its former enemies), and seventy-one doctors of theology who refused to sign his condemnation were also excluded. The great Revolution closed the Sorbonne; and a decree of the Convention even changed the name of the street in which it stood into that of “Rue Catinat,”—the name Sorbonne recalling the remembrance, it was said, of an “astute and dangerous body,”—“inimical to philosophy and to mankind.” Bonaparte in his work of restoration did not overlook the Sorbonne; and he placed matters pretty nearly on the footing on which they have stood ever since—by making it the head-quarters of the University, and the seat of the “Facultés de Théologie, des Sciences, et des Lettres.” This latter historical consideration, more than its usefulness or its antiquity, is likely to secure for it the respect of the present Government, notwithstanding counter-influences,—for “my uncle’s” measures have hitherto been held sacred in the midst of the erratic course of “re-organization” now followed in France.

The poet Moore, we are informed, kept a journal with singular regularity during many years of his life:—extending, indeed, from a very early period up to the commencement of his fatal illness. It occupies three volumes of closely written MS.,—and was always intended by the poet for publication. It will, therefore, we are told, be prepared for the press by Mrs. Moore—who will probably associate with it other documents—as soon as circumstances shall enable her to undertake the labour.

We learn from Messrs. Longman that the report to which we last week alluded of the condition said to be attached to the payment of the very large sum which Mr. Moore obtained for his ‘*Lalla Rookh*’ is incorrect.—“The payment,” say these gentlemen, “was 3,000/-, not three thousand guineas,—and was made unconditionally on the day of publication.”

It is now tolerably certain that Capt. Penny will not be employed by the Admiralty to command an Expedition in renewal of the search for the missing ships up Wellington Channel. At least, the late Board did not contemplate giving him a command,—and it is to be apprehended that the new Lords will not be disposed to alter the plans already organizing to continue the search. When Capt. Penny’s eminent and signal services are borne in mind, it does seem hard that his high qualifications for Arctic exploration should be overlooked. It may be added, that the cause which the Admiralty profess to have at heart is injured by passing over Capt. Penny: for, among all our Arctic naviga-

tors, he alone has penetrated through Wellington Channel to the open water which he has designated Victoria Channel, and surely it would be highly judicious to secure the services of this pilot, as it were, to unknown seas. Should the Duke of Northumberland, at the suggestion of those of our eminent Arctic authorities who are not trammelled by official etiquette, and have, therefore, espoused the cause of Capt. Penny, take this view of the case, there is yet time. Though the ships which are to be under Sir Edward Belcher’s orders are in a state of forward preparation, they will not sail until the end of April:—and the intervening period would afford time to equip a large and powerful steamer—essential to carry on the search,—which might be placed under the command of Capt. Penny.

The obituary of the week includes the name of Dr. Keate, of Hartley Wespall, who for a quarter of a century conducted the studies and preserved the discipline of Eton College.

The latest development of the electric telegraph system is at once useful and beautiful. It is a plan for distributing and correcting mean Greenwich time in London and over the country every day at noon. Every holiday maker knows the ball which surmounts the Royal Observatory, and has watched with interest its descent as the clock gave the first stroke of noon, thereby telling the sea-going men in the river the exact state of the chronometers which were to become their guides over the pathless waters. Such a ball is to be raised on a pole on the telegraphic office near Charing Cross, and at noon each day is to drop by electric action simultaneously with that at Greenwich—both balls being in fact liberated by the same hand—and, falling on a cushion at the base of the pole, is to communicate standard time along all the telegraphic wires of the country. At the same instant, the bells will ring out noon at the most distant places,—Hull, Holyhead, Aberdeen, Harwich and Devonport. The great metropolitan clocks, such as the Horse Guards, the Exchange, the New Palace, are to be regulated on the same principle. It is said that all the railway companies have agreed to avail themselves of these means of obtaining an exact uniformity of time.

It is not three years since we directed particular attention [Athen. No. 1065] to an advertisement which had appeared in our paper announcing the publication of certain inedited works of Lord Byron, said to be in the possession of “his son, George Gordon Byron, Esq.” On that occasion we told our readers what we knew of this Mr. Byron; and it is therefore no surprise to us—as it will be none to them—to learn (from a copy of a letter addressed by Mr. White, the bookseller, of Pall Mall, to Mr. Murray, in the course of the discussions which we narrated last week,—and which copy has been forwarded to us by Mr. White himself) that this same Mr. Byron is the party, by himself and his emissaries, through whom Mr. White became possessed of the documents which are now alleged to be forgeries.

We can call to mind no former case of advertisement inserted by churchwardens inviting public subscriptions in aid of a fund for erecting a monument to any British worthy interred in the church or churchyard intrusted to their care respectively,—though we remember many advertisements announcing that unless some ancient monument or other be repaired by a certain time it will be destroyed. Better times would seem to be approaching; and we willingly direct attention to a recent advertisement in our paper in which the churchwardens of St. Paul’s Covent Garden invite subscriptions in aid of monuments proposed to be raised in the church to distinguish the graves of the author of ‘*Hudibras*’ and of Dr. Wolcot, better known as Peter Pindar. It has long been a reproach to the authorities of the parish that Butler’s grave has been undistinguished in their cemetery,—and we have no very valid objection to the erection of a monument to Dr. Wolcot. Surely, however, the churchwardens, in selecting only two worthies to receive the honours of a monument, have not made the best choice when they took Wolcot for one,—when we remember that the graves of Sir Peter Lely and Grinling Gibbons

are undistinguished in the same cemetery.—Let us add, that Dennis the critic has written an admirable epitaph on Butler, which the churchwardens would do well to adopt.

The feeling in favour of an abrogation of every species of test at the great seats of learning spreads apace. We see by the Scotch journals that several meetings have been held “north of the Tweed,” and resolutions passed against the test system as it is now applied at Edinburgh, Glasgow, and Aberdeen. The town councils of Cupar and Kirkaldy have agreed to petition Parliament for its removal.

In our review of M. Lamartine’s ‘History of the Restoration’ [Athen. No. 1241], we remarked on the striking and damaging form in which the republican poet had exhibited the results of the Imperial régime. Some interesting correspondence on this subject has lately appeared in the Paris papers. A Polish colonel of the old Imperial Guard corrects, on his personal knowledge, a few unimportant details. M. Lamartine accepts the rectifications, and offers to use them in his new edition; but he adds:—“With regard to my judgment upon the institutions and the policy of Napoleon, it must necessarily differ from yours as widely as our points of view are different. I understand, and I honour, the fidelity and enthusiasm of a brave lieutenant for his general. Gratitude wears a bandage over its eyes as well as Justice. But I, a man of another religion, love the independence of all nations, that I may have the right to love the independence of the nation of which I form a part. I desire morality even in glory; in short, I abhor despotism, and I must logically and from my heart judge with severity the man who was the most formidable instrument of despotism.”—We may as well add, as some explanation for the tardy appearance of M. Lamartine’s other volumes, that the advertisement of his work is for the present suspended by authority in France and its dependencies.

A proposal lies before us for the formation of a Photographical Society:—the idea appearing to have originated in the meeting of the professional and amateur photographers from various countries whose productions were to be found in the Great Industrial Exhibition of 1851. The objects suggested are, to form a pleasant and convenient photographic club and a society which shall be advantageous to the art,—and the advancement of those departments of knowledge which have received much elucidation since the announcement of the discoveries of Daguerre and Talbot. We understand that already a considerable number of gentlemen have announced their willingness to join, and that Mr. Fox Talbot has expressed his desire to give every facility to the members in carrying out those processes which are connected with his various patents. It is intended, we are informed, to hold a preliminary meeting for the purpose of organizing the society as soon as one hundred names shall have been obtained as favourable to the project.

An interesting discovery is reported to have been made at Windsor. Some workmen engaged in levelling the ground between the Garter Tower and Julius Caesar’s Tower have found about six feet below the surface a subterraneous passage cut through the chalk rock on which the Castle stands. The passage is six feet wide and ten feet high. The sides are built of sound masonry, and the arch is of massive stone-work. At present it has been traced to one of the minor canon’s houses in the Horseshoe Cloisters adjoining Julius Caesar’s Tower, where the entrance is bricked up. From this part there is a gradual descent into Thames Street:—from thence it appears to pass under the houses in the direction of the river Thames, but in this direction it has not yet been explored.

The French journals record the death of Madame Gay, whose graceful works of sentimental and historical fiction had their time of popularity in France before public taste had become used to demand what Goethe called “the literature of despair,” or the mysticisms of social philanthropy. Her vogue in society has been in later years somewhat eclipsed by the more showy renown of her daughter Delphine, Madame de Girardin;—but that she retained to the last a certain position and

individuality in the world of Parisian *belles lettres*, may be seen by the list of the men of letters who attended her to the grave.

Forced by the decrees of the President, the Orleans family have commenced the sale of those portions of their property which he has not confiscated. Accordingly, the sale of the Library of the late King Louis Philippe commenced on Monday, in the Salle Sylvestre, and will continue, it is calculated, for about a month. The catalogue is rich in manuscripts and poems of the thirteenth and fourteenth centuries,—amongst which the most precious is the romance of ‘Perceforest,’ the only copy known to exist. When Neuilly was sacked in 1848, a part of the library was injured; but a number of books of high interest still remain,—many being splendidly bound and bearing the arms of the Duchess of Orleans, mother of Louis Philippe. The proceedings of Monday presented nothing very worthy of interest with the exception of the sale of a manuscript in ten volumes quarto containing the life and doctrine of Jesus Christ. This work was written in 1772 by an abbé,—and imitates perfectly, from one end to the other, the printed character. This work, which was given to Louis Philippe by Carrière, the member of the Convention, was knocked down for 250 francs.

There is a talk, we see, of a universal exhibition of the products of industry, similar to that which took place in London last year, to be held in Paris in the course of the year 1853. What 1853 may bring forth in Paris, we believe, Zadkiel—who knows quite well what is doing in the remoter planets—would fail to predict; but at present all the moral elements which are essential to the success of such a project are assuredly wanting.

The philosophical faculty of the University of Munich have, we see, conferred their degree of Doctor in Philosophy on Mr. J. E. Gray, of the British Museum, as an acknowledgment of his high merit in the natural sciences.

Prof. Kellner has made his escape from the fortress at Cassel in which he had been immured by the Austrians. The affair seems to have been effected with a daring and adroitness equal to those displayed in the case of Kinkell. A compositor named Zinn was the chief agent in Kellner's flight,—but there must have been many other though not more important confederates. On the night of his escape from Cassel all the telegraphic lines leading from the town were found severed. Every contingency had been prepared for,—and the fugitive was soon beyond the reach of his enemies. The affair has created a great sensation in the literary and professorial circles of Rhenish Germany.

Our readers we hope have not forgotten “Mr. B., of Bandon.” Mr. B. of Bandon is the ingenious Irish gentleman who, hearing that the Sea Serpent was out on a cruise, and had in fact been chased up the shallows of an American river, logically looked for him on the coast of Cork,—and ordering his boat for the search, of course met the monster taking his *siesta* a few miles from land. Mr. B. of Bandon is also, we think, the gentleman at whom the Sea Serpent “winked his eye.” Of this gentleman we now hope to have further tidings. Mr. B. of Bandon may again order out his boat; for the Americans have not only fallen in with the Sea Serpent once more—somewhere in the Pacific, we believe,—but have actually slain him:—wherefore he may be reasonably expected forthwith to make his appearance somewhere on the Irish coast. The American newspapers have begun to grow all their “great turnips” earlier than usual this year. They took down the Falls of Niagara as early as the beginning of February,—and in the same month the Sea Serpent has grown to a prodigious length in their columns. The captors seem to have had a terrible fight with the monster,—and their account is somewhat confused, as if written under its excitement; but there are a variety of data given for judging of the fabulous proportions of the beast. For instance, we understand them to say that they cut the animal up in the sea, and that it took them “nearly three days” to gather in the pieces!—Seriously, however, the Captain of the ship Monongahela—the name has a legendary sound—is made to send word, by means of another vessel which is said to have spoken him at sea, that

he is bringing home the head of the Sea Serpent, for the silencing of all cavillers;—but he hints that he may have to throw it overboard before he gets into port, for fear of its breeding a distemper. This we think he is very likely to do:—and so, the Sea Serpent will still remain a myth, suspended in men's minds between the theoretical scepticism of Prof. Owen and the positive testimony of Mr. B. of Bandon.

BRITISH INSTITUTION, PALL MALL.

The GALLERIES for the EXHIBITION AND SALE of the WORKS OF BRITISH ARTISTS are OPEN DAILY, from Ten till Five.—Admission, 1s.; Catalogue, 1s.

GEROME NICOL, Sec.

WILL CLOSE NEXT WEEK.—SKETCHES and DRAWINGS, at the OLD WATER-COLOUR GALLERIES, 5, Pall Mall East, comprising CHOICE SPECIMENS by Turner, R.A., Mulready, R.A., Roberts, R.A., Stanfield, R.A., Webster, R.A., Landseer, R.A., Hart, R.A., John Martin, K.L., Cattermole, John Lewis, Cooley Fielding, Fritch, R.A., Ward, R.A., Egg, R.A., Pyne, R.A., Pether, R.A., Goodwin, Bentley, Hay, Armitage, Duran, Ansdell, Clint, Cross, Eddis, Gartineau, Goodall, Richardson, Prout, &c.—Admission, 1s.

Gallery, 5, Pall Mall East.

SAMUEL STEPNEY, Sec.

The WINTER EXHIBITION of WATER-COLOUR DRAWINGS AND SKETCHES in OILS, 130, Regent Street, with numerous and important additions, includes choice Specimens by Wilkie, Collins, Etty, Turner, Prout, Landseer, Stanfield, Uwins, Webster, Cooper, Chalon, Fitch, Flockton, Ary Scheffer, Cope, C. Hodges, G. Fielding, Louis Haghe, Lane, T. M. Richardson, Bright, Callow, Lettich, Pyne, F. Stone, &c. &c.—Open from 10 till dusk.—Admission, 1s., except Saturdays, when the Admission is 1s.; Season Tickets, 2s.

130, Regent Street.

J. L. GRUNDY, Manager.

WILL CLOSE on the 18th instant.—THE ARCHITECTURAL EXHIBITION (with the Collection of Materials, Patents, Processes, &c.) NOW OPEN from Ten till dusk, at the Portland Galleries, opposite the Polytechnic Institution, Regent Street.—Admission, 1s.; including a Ticket for the Season. The following Catalogue of Pictures are granted to Workmen, on application. N.B. All Exhibitors must remove their contributions on the 18th instant.

JAS. EDMESTON, Jun. I Hon.

JAS. FERGUSON, F.R.A.S. &c. Secs.

PATRON—H.R.H. PRINCE ALBERT.

ROYAL POLYTECHNIC INSTITUTION.—DURING LENT.—A LECTURE ON ASTRONOMY, illustrated by beautiful Diagrams, will be delivered by Dr. Bachofner, on Wednesday and Friday Evenings, at Eight o'clock.—ANNUAL LECTURES ON MUSIC, by Mr. Crispin, on the PRUSSIAN HUSKET, THE LANCASTER and MINIE RIFLES, the VARIOUS REVOLVERS, and other FIRE-ARMS, with the IMPROVED CONICAL BULLET, daily at a Quarter to Three o'clock, and on Monday, Wednesday, and Friday Evenings at Nine o'clock.—A UNIVERSITY CLASS, “THE HISTORY OF THE WORKS OF DIRDIN,” and other eminent Composers, by T. Thorpe Peed, Esq., Professor of Singing at the Royal Academy of Music, on Monday, Tuesday, and Thursday Evenings, at Eight o'clock.—LECTURES ON CHEMISTRY, by J. H. Pepper, Esq.—DISSOLVING VIEWS, &c. &c.—Admission, 1s.; Schools and Children under ten years of age, Half-price.

A NEW EDITION OF THE CATALOGUE.

SCIENTIFIC

SOCIETIES.

GEOLOGICAL.—Feb. 25.—W. Hopkins, Esq., President, in the chair.—The following communication was read:—“On the Classification and Nomenclature of the Older Palæozoic Rocks of Great Britain,” by the Rev. Prof. Sedgwick, F.G.S. The author commenced by giving a general view of the older palæozoic rocks of the Lake District (Cumbria), of Siluria, and of North and South Wales,—entering into more or less detail when speaking of the Coniston and the Wenlock limestones and the Caradoc sandstone. In comparing the older rocks of these respective districts, the author first dwelt upon the subdivision of the older palæozoic rocks of Cumbria—viz. (in descending order), 1. Flags of Kirby Moor; 2. Coarse slates of Under Barrow; 3. Ireleth slates; 4. Coniston grit; 5. Coniston flagstones; 6. Coniston limestone; 7. Slates and porphyry; 8. Skiddaw slates. Nos. 1, 2, and 3, equivalent to the Upper Ludlow, Lower Ludlow, and Wenlock groups, respectively,—belong to the Silurian Series (“Upper Silurian” of Murchison). Nos. 5, 6, 7, and 8 are members of the Cambrian series; 5 and 6 being the equivalent of the Bala group (Upper Cambrian) of North Wales, 7 of the Arenig slates, &c. (Lower Cambrian), and 8 being represented, perhaps, in Wales by the Longmynd slates. No. 4, the equivalent of the Caradoc sandstone, is an intermediate group. The Professor then referred to the early volumes of the Proceedings and Journal of the Geological Society, in which abstracts of his numerous memoirs on the lower palæozoic rocks had appeared. He explained that the sections of North Wales that he had at first given were intrinsically correct, and that subsequently, endeavouring to accommodate these sections to some of the views of the author of the “Silurian System,” which were afterwards found to be erroneous, he again and again advanced and endeavoured to apply hypothetical notions that

in the end he felt himself obliged to throw aside. Ultimately returning to his first views on the subject, he found that the following arrangement, comprising no important corrections as regards the lower series, would represent the natural order and relations of the two great “Silurian” and “Cambrian” series. The former (“Upper Silurian” of Murchison) embraces the Ludlow group (Upper Ludlow, Aymestry, and Lower Ludlow rocks), and the Wenlock group (Upper Wenlock limestone, Wenlock shale, and Woohope or Lower Wenlock limestone). Next follows the Caradoc group (shale, sandstone, and limestone), which lies between, and has an ambiguous relation to, the upper and lower series. The Cambrian series (so called in right of the author's original nomenclature), comprising the “Llandeilo” of Murchison, and having important distinctive characters separating it from the overlying series) embraces the Bala group (Upper and Lower Bala rocks), the Ffestiniog group (Arenig slates and porphyry, Tremaadoc slates, and Lingula flags), and lastly the Bangor group (Harlech grits and Llanberis slate).

ROYAL SOCIETY OF LITERATURE.—Feb. 18.—Sir J. Doratt, in the chair.—Mr. P. Colquhoun read a paper—in continuation of Dr. Mordtmann's ‘Notes on the Sites of Ancient Cities in Asia Minor,’ recently brought before the Society—relating chiefly to the site of Skepsis. Having recited the opinions of various modern travellers as to the situation of this city, and compared them with the statements of Strabo and Demetrius of Skepsis, Mr. Colquhoun described the position assigned to it by Dr. Mordtmann; viz. on the southern slope of Mount Ida, at a spot where are the very interesting remains of a structure called by the Turks the *Genoese Castle*,—a site which corresponds to the derivation of the name *Skepsis*, from Σκέπτομαι, to look, to look about.

Feb. 26.—The Earl of Carlisle in the chair.—The Secretary read ‘Introductory Remarks on a New System of Orthoepical Notation for the English Language, for the purpose of fixing the Sound without changing the Orthography,’ by the Rev. Thomas Jarrett, Professor of Arabic in the University of Cambridge.—‘An Account, by the Rev. W. S. Dobson, of a Collection of *Adversaria*, by Bentley, in the Bodleian and other Libraries,’ copied by Mr. Dobson for the Society.

METEOROLOGICAL.—Feb. 24.—S. C. Whitbread, Esq., President, in the chair.—The Secretary drew the attention of the meeting to some additional results he had deduced from the hourly thermometrical observations made by Admiral Sir John Ross and Commodore Phillips, at Cornwallis Island, latitude 74° 40', west longitude 94° 16'. These observations were made hourly, night and day, and extended from the 1st of October 1850 to the 30th of April 1851, from which Mr. Glaisher had determined the mean temperature of every day, that of each month, and that of every hour in each month. The frequency of large changes of temperature was remarkable. The 21st of March was mentioned as having been a most remarkable day; the range of temperature on this day was between -28° and -43°, its average was -36° 8'; the wind was from the north-west, and blowing for the most part with pressure at times amounting to 20 lb. on the square foot, its average for the whole day being fully 15 lb. on the square foot; and Mr. Glaisher remarked that he was previously under the impression that at such low temperatures the air never moved with so great velocity.—Dr. Lee read a paper, by Sir J. Ross, ‘On the Changes which had taken place in the Arctic Regions between his successive Visits.’—Several descriptions of the Aurora seen on every night between the 15th and the 21st of February, 1852, were read, during which time the magnets were much disturbed, as well as the electric telegraph needles much deflected.—Many interesting papers were presented by Dr. Moffatt, showing the test papers he had used for the purpose of detecting the quantity of ozone in the atmosphere at different times.

PHILOLOGICAL.—Feb. 20.—Prof. Malden in the chair.—A paper by the Master of Trinity College, Cambridge, was read, giving an account of an

Etymological Society which was formed at Cambridge some time before the establishment of the Philological Society in London. The original members of it were, the late Thomas Shelford, John Lodge, Hugh James Rose, Henry Coddington, John Wordsworth, James Kennedy, William Sidney Walker, the present Archbishop of Canterbury, the Bishop of St. David's, Bishop of Manchester, the Master of Downing, Archdeacon Hare, Mr. Romilly, Prof. Chevallier, Prof. Malden, Prof. Jeremie, Rev. Mr. Gwatkin, Mr. Henry Rose, Mr. Riddell, and the Master of Trinity. Their first mode of proceeding was, to designate certain classes of words marked by some peculiarity in their relation or history, and assign one of these classes to each member of the society, with the injunction to collect as many specimens as he could of the class, and produce them at some subsequent meeting. Some of the classes depended upon the relations of the several languages from which the English is derived. Thus, as that portion of English which is derived from Saxon is for the most part also connected with German, they picked out the exceptions to this rule, and had for Class I. "Saxon-English words which were not German,"—as *little* (A.-S. *lytel*), *look* (A.-S. *locian*), *dust* (A.-S. *dust*), *wore*, *worst* (A.-S. *wyrz*, *wyrrest*), *quash* (A.-S. *cweyan*), &c. Again, the greater part of French roots are Latin, but still some are German,—and Class II., "German-French words," contained *trinquer* (G. *drinken*), *souper* (G. *suppe*), &c.; others were adopted later into French from German, as *lanzenquet* from *lanzknacht*, *bivouac* from *bewachen*, &c. Others existed in Italian as well as French and the Northern languages, and Class III. was of "Non-Latin Italian words," as—It. *bravo*, G. *brav*; E. *brave*; Fr. *busco*, E. *bush*; It. *schernire*, Fr. *escrimer*, E. *skirmish*, &c. Class IV. consisted of "English words from Italian, Spanish, &c.," as from Italian, *bagnio*, *brocoli*, *ledger*, *novel*, &c., —from Spanish, *armada*, *balustrade*, *cabalcade*, *squadron*, *lemon*, &c. Many other classes of this kind were designated, which we need not specify. Others were founded upon something special in the history of the word, as Class V., "Words derived from names of places or nations" as *chestnut* from *Castania*, in Asia Minor, *currant* from *Corinth*, *calico* from *Calicut*, &c. The member to whom the collection of such examples was committed, said that on putting his hand to his neck, in a mood of etymological meditation, he found he had got hold of three cases; for in *cambric muslin* *cravat*, the first word was from *Cambray*, the second from *Mosul*, and the third from the *Croats*, who appeared in Europe at first with some peculiar scarf tied about their necks,—though the last derivation might be questioned. Class VI. were "Words derived from names of persons," as a *Saints*, a *Tilbury*, a *Sandwich*, a *Spencer*, a pair of *Wellingtons*, a *Martinet*, &c. Class VII. consisted of "Ecclesiastical words from Greek or Latin," as *bishop*, *alm*, *parable*, &c.; Class VIII. of "Medical words from Greek or Latin," *melancholy*, *hysterics*, &c.; Class IX. of "Astrological and alchemical terms," as *mercurial*, *jovial* (whence *jolly*), *ill-starred*, *alembic*, *quintessence*, *noble metals*, &c.; Class X. of "Hawking Terms," *quarry*, *ture*, *retrieve*, *high-flyer*, &c.; Class XI. of "Words implying ancient customs," as *contemplate*, &c., from Roman augural practices; as *calamity* (a beating down of standing corn); *tribulation* (a thrashing), *stipulation*, &c. Two different words in English often come from the same root, so they had Class XII., "Bifurcating Etymologies;" as from Latin *ratio*, *come reason* and *ration*; from *potio*, *poison* and *potion*; from *fides*, *faith* and *fidelity*, &c. A considerable collection was made for Class XIII., "False Etymologies," subdivided into, first, instances in which a word not compounded of significant English elements has had some part transformed so as to have some reference or supposed reference to its meaning,—as *causeway* from *chaussée* (*calc*), *crayfish* from *crevisse* (*xapabog*); *lanthorn* from *lanterna*, *Ridings* (of Yorkshire) from *trithings* (third parts), *isinglass* from *houseblas* (the bladder of the fish *housen* or *huso*); *Bird-cage Walk* from *bocage walk*, *dandyism* from *dent-de-cigne*, *gillyflower* (or *July-flower*) from *girofle*, &c.; second, instances where some

part of the word has been made significant but not appropriate—as *salt-petre* from *sal petra*, understanding from *unverstand*, *wise-acre* from *weisager* (*soothsayer*), *ancient* (*Pistol*) from *enseigne*, &c., with many others. "We were well aware," said the Master of Trinity, "that our classes were not philosophically framed or co-ordinated according to sound philological views; but they served to bring together words which had something in common, and the appropriation of a word to its class generally led to a thorough investigation of its history, so far as our knowledge of languages enabled us to go.—Some of our speculations were inserted in the *Philological Museum*, published at Cambridge in 1832 and 1833, the others remain in my hands."

ROYAL INSTITUTION.—Feb. 6.—The Duke of Northumberland, President, in the chair.—J. Scott Russell, Esq. 'On Wave-line Ships and Yachts.'—The subject placed on the list for consideration this evening has been suggested by the assertion which within a year or two has been so often repeated, that our Transatlantic brethren are building better ships than ourselves; that, in short, Brother Jonathan is going ahead while John Bull is comfortably dozing in his arm-chair; and that if he do not awake speedily, and take a sound survey of his true position, he may soon find himself hopelessly astern. Two questions of a practical nature arise out of this alarming assertion:—1st, Whether the Americans are really in any respect superior to the English in nautical matters?—2nd, Whether in order to equal them we are to be condemned to descend into mere imitators, or whether we have independent ground from which we can start with certainty and originality on a new career of improvement in naval architecture? In the outset I beg permission to say, that I am not one of those who shut their ears to the praises of our young and enterprising brethren over the water, or view their rapid advancement with jealousy. I beg to express my perfect belief in the accounts we have heard of their wonderful achievements in rapid river steam navigation. I am satisfied, as a matter of fact, that twenty-one, twenty-two, and twenty-three miles an hour have been performed, not once, but often, by their river steam-boats. To that we cannot in this country offer any parallel. The next point in which they had beaten us was, in the construction of the beautiful packet-ships which carried on the passenger trade between Liverpool and America before the era of ocean steamers. These were the finest ships in the world, and they were mainly owned and sailed by Americans. The next point at which we have come into competition with the Americans has been lately in ocean steam navigation. Three years ago they began. They were immeasurably behind us at starting—they are already nearly equal to us. Their Transatlantic steam-packets equal ours in size, power, and speed; in regularity they are still inferior. If they continue to advance at their present rate of improvement, they will very soon outstrip us. Next I come to the trade which has long been peculiarly our own—the China trade. The clipper ships which they have recently sent home to this country have astonished the fine ships of our own Smiths and Greens. Our best shipowners are now trembling for their trade and reputation. Finally, it is true that the Americans have sent over to England a yacht, called the America, which has found on this side of the Atlantic no match; and we only escaped the disgrace of her having returned to America without any of us having had the courage to accept her defiance through the chivalry of one gentleman, who accepted the challenge with a yacht of half the size, on this principle, so worthy of John Bull, "that the Yankee, although he might say that he had beaten us, should not be able to say that we had all run away." Such, then, at present is our actual position in the matter of ships, yachts, and steam navigation:—a position highly creditable to the Americans, and which deserves our own very serious consideration. I propose to examine a little into the physical causes of the naval success of the Americans; but before doing so, permit me to point out a moral one, which later in the evening you will also find to lie at the bottom of the physical causes. It is

this:—John Bull has a prejudice against novelty, —Brother Jonathan has a prejudice equally strong in favour of it. We adhere to tradition in trade, manners, customs, professions, humours,—Jonathan despises it. I don't say he is right and we are wrong; but this difference becomes very important when a race of competition is to be run. These preliminary remarks find immediate application in the causes which have led to our loss of character on the sea. The Americans, constantly on the alert, have carried out and applied every new discovery to the advancement of navigation; while with the English, naval construction and seamanship is exactly that branch of practice in which science has not only been disregarded, but is altogether despised and set aside. The American ships show what can be done by modern science unflinchingly put in practice; the English show what can be done in spite of science and in defiance of its principles. The immediate cause of the defects of English ships, and the most glaring instance of the outrage of all true principle in the practice of navigation, was to be found for many years in the English tonnage law. It was simply an act of parliament for the effectual and compulsory construction of bad ships. Under that law, the present fleet of merchant ships and race of ship-builders have chiefly grown up; and though at length and only recently abrogated, its influence is still left behind and is widely prevalent. This act of parliament compelled the construction of bad ships under heavy penalties. The old tonnage law, according to which ships were built and registered and taxed and bought and sold, virtually said to the builder and owner,—"Thou shalt not build a ship of the necessary beam to carry sail; thou shalt not give her the depth and height necessary to security and seaworthiness; thou shalt not build her of any suitable shape for speed, under penalty of 20, 30, and 40 per cent. of fine for every ton of freight so carried in such ship." In short, the law offered a premium on a ship the amount of which was in the proportion of her being wall-sided, top-heavy, crank, unweatherly, and slow; while it inflicted a penalty in the shape of port charges and pilot, harbour dues, lights, &c. in proportion to her fitness and reputation as a sea-worthy, fast, and wholesome ship. To cheat the law—that is, to build a tolerable ship in spite of it—was the highest achievement left to an English builder, and formed his continual occupation. The manner in which the English system was opposed to the good qualities of a ship, especially speed, is only to be understood by an analysis of these qualities. The two examples selected for illustration of the qualities of sailing vessels were, the yacht America, built without restriction of any kind, and the yacht Titania, built under the restrictions of the law of measurement of tonnage, which is still retained in all its deformity by the English yacht squadron. It was shown how the element of "stand-up-attiveness" is dependent on the beam of the vessel at the water-line; how the power of carrying sail depends on this element; and how this element is prohibited to the utmost by the Yacht Club's law of tonnage. Another element of the vessel, the area of her vertical longitudinal section immersed in the water, is by another portion of the law compelled to be reduced in an injurious degree. It was next shown that in the other elements of the form of the two vessels they were nearly identical; and that they were both under water constructed on the *wave principle* in its most perfect form. But for the existence, therefore, of these antiquated laws our yacht-builders and our ship-builders would have had nothing to fear from competition. Happily, the mercantile tonnage law had been altered, and the new law was all that could be desired; and in consequence a new race of fast ships was rapidly springing up. The old yacht law unhappily remained. It appeared, from the comparison which was instituted between the construction of American and English vessels, that the American ship-builders have gained over the English chiefly by the ready abandonment of old systems of routine and the adoption of the true principles of science and the most modern discoveries. They have changed their fashions of steamers and ships to meet new circumstances as they arose. For river

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steamers they at once abandoned all the known sea-going forms, and created an absolutely new form and general arrangement both of ship and machinery. We, on the other hand, subject to the prejudices of a class, invariably attempted to make a river steamer as nearly as possible to resemble a sea-going ship propelled by sails. We were even for a long time so much ashamed of our paddle-wheels, that we adopted all sorts of inconvenient forms and inapt artifices to conceal them, as if it were a high achievement to make a steam-vessel be mistaken for a sailing vessel. The fine sharp bows which the wave principle has brought to our knowledge have been adopted in this country with the greatest reluctance; and those who adopt them are often unwilling to allow that they are wave-bows, and would fain assert that "they always built them so" were it not that ships' lines are able to speak for themselves. The Americans, however, adopted the wave-bow without reluctance, and avowed it with pleasure the moment they found it give them economy and speed. In like manner, the Americans having found the wave-bow or hollow bow good for steamers, were quite ready to believe that it might be equally good for sailing vessels. We, on the other hand, have kept on asserting that though we could not deny its efficacy for steamers it would never do for vessels that were meant to carry sail. The Americans, on the contrary, immediately tried it on their pilot-boats, and finding it succeed there, avowed at once, in their latest treatise on naval architecture, the complete success of the principle; not even disclaiming its British origin. To prove to ourselves our insensibility to its advantages—they built the America, carried out the wave principle to the utmost, and, despising the prejudices and antiquated regulations of our clubs, came over and beat us. The diagrams and models which were exhibited showed the water-lines of the America to coincide precisely with the theoretical wave line. In one other point the Americans had shown their implicit faith in science and their disregard of prejudice. Theory says, and has always said, "Sails should sit flat as boards." We have said, "They should be cut so as to hang in graceful waves." It has always been so; we have always done it. The Americans believed in principle, and with flat sails went one point nearer to the wind, leaving prejudice and picturesque sails far to leeward. In other points the Americans beat us by the use of science. They use all the refinements of science in their rigging and tackle; they, it is true, have to employ better educated and more intelligent men—they do so; and by employing a smaller number of hands, beat us in efficiency as well as in economy.

Feb. 13.—The Duke of Northumberland, President, in the chair.—W. R. Grove, Esq. 'On the Heating Effects of Electricity and Magnetism.'—In the early periods of philosophy when any unusual phenomenon attracted the attention of thinking men it was frequently referred to a preternatural or spiritual cause: thus, with regard to the subject about to be discussed, when the attraction of light substances by rubbed amber was first observed, Thales referred it to a soul or spiritual power possessed by the amber. Passing to the period antecedent to the time of more strict inductive philosophy, viz. the period of the Alchemists, we find many natural phenomena referred to spiritual causes. Paracelsus taught that the Archeus or stomach demon presided over, caused and regulated the functions of digestion, assimilation, &c. Van Helmont, who may be considered in many respects the turning point between alchemy and true chemistry, adopted with some modification the Archeus of Paracelsus and many of the opinions of the spiritualists, but showed tendencies of a more correctly inductive character; the term "gas" which he introduced, gives evidence of the thought involved in it by its derivation from "geist," a ghost or spirit. By regarding it as intermediate between spirit and matter, by separating it from common air, and by distinguishing or classifying different sorts of gas, he paved the way for a more accurate chemical system.—Shortly after the time of Van Helmont lived Torricelli; who by his discovery of the weight of air was mainly instrumental in changing the character of thought and inducing

philosophers to introduce, or at all events to develop the notion of fluids as agents which effected the more mysterious phenomena of nature, such as light, heat, electricity, and magnetism.—Air being proved analogous in many of its characters to fluids as previously known, the idea of fluids or of an ether was carried on to other unknown agencies appearing to present effects remotely analogous to air or gases.—Sound was included by some in the same category with the other affections of matter, and as late as the close of the last century a paper was written by Lamarck to prove that sound was propagated by the undulations of an ether. Sound is now admitted to be an undulation or motion of ordinary matter; and Mr. Grove considered that what have been called the imponderables, or imponderable fluids, might be actions of a similar character, and might be viewed as motions of ordinary matter. Heat was at an early period so viewed, and we find traces of this in the writings of Lord Bacon. Rumford and Davy gave the doctrine a greater development, and Mr. Grove in a communication made by him at an evening meeting of this Institution in 1847, showed that what had hitherto been deemed stumbling-blocks in the way of this theory of heat, viz. the phenomena presented by what have been called latent and specific heat, might be more simply explained by the dynamic theory.—In this evening's communication he brought forward some experiments and considerations in favour of the extension of this view to electricity and magnetism,—an extension which he had for many years advocated, and which was, in his opinion, supported by many analogies.

INSTITUTE OF ACTUARIES.—*Feb. 23.*—C. Jellicoe, Esq. V.P., in the chair.—"On a New Method of Constructing a Table of the Probabilities of Survivorship between Two Lives for every Combination of Ages, and also a Table of the present Value of Survivorship Assurances of l . on X against Y ," by D. Chisholm, Esq. The author's object was, to render the construction of survivorship tables more practicable, and the tables themselves of greater utility for the purposes of professional and official computations. The tables are similar in principle to the Commutation Tables of Mr. Griffith Davies, and possess the same properties. The formula used by the author in the construction of his tables to express the probability that x will pre-decease y is

$$\frac{d_x \times l_{y+1} + d_{x+1} \times l_{y+1} + \dots + d_{x+n-1} \times l_{y+n-1}}{l_{x+y}}$$

From this expression by a most ingenious method of computing, which is very fully described, the author has been enabled to tabulate a considerable number of values constantly required in the determination of life contingencies, and also the values of the contingencies themselves, such, for instance, as those of an assurance on x against y ,—of an increasing assurance for the same,—of an assurance of x against y , with return of premium should y pre-decease x ,—of an annuity on x after the death of y ,—value of the same with return of premium should x pre-decease y ,—and so on.

MEETINGS FOR THE ENSUING WEEK.

- MON.** Royal Institution, 4.—"On the Chemistry of the Metals," by Mr. C. B. Mansfield.
—Chemical, 8.
—Statistical, 3.—"Anniversary."—8. "On the Rate of Mortality prevailing in the Medical Profession," by Mr. F. G. P. Neale. "On Mortality in the Bombay Army," by Lieut.-Col. Sykes.
- TUES.** Royal Institution, 3.—"On Animal Physiology," by Prof. T. W. Jones.
—Botanical, 7.—Council.
—Civil Engineers, 8.—"Adjourned Discussion."—"On the Results of the use of Tubular Boilers, or of Flue Boilers of inadequate surface, or imperfect absorption of heat," by Admiral Lord Duncannon.—"On certain Points in the Construction of Marine Boilers," by Mr. J. Scott Russell.—"Description of a Diaphragm Steam Boiler," by M. Bontin (d'Extrœu).
—Horticultural, 3.
WED. Royal Institution, 4.—"On the Chemistry of the Metals," by Mr. C. B. Mansfield.
—Society of Arts, 8.—"On the Cultivation of the Flax Plant and the various modes of preparing its Fibres for Manufacture," by Mr. J. Macadam, Jun.
—Ethnological, half-past 8.—"On the Ethnography of the Society of Arts," by Mr. W. D. Saul.—"On the Discovery of certain Terra Cottas in Cilicia (Asia Minor)," by Mr. W. Burckhardt Barker.
- THURS.** Royal Institution, 3.—"On the Physical Principles of the Steam-Engine," by the Rev. J. Barlow, M.A.
—Antiquaries, 8.
—Royal, half-past 8.

- FRI.** Royal Institution, half-past 8.—"Illustrations of Law Superior," by J. J. Bigg, M.D. (formerly British Secretary to the Canadian Boundary Commission).
—Physical, 8.
—Royal Institution, 3.—"On some of the Arts connected with Organic Chemistry," by Prof. W. T. Brande.
—Asiatic, half-past 8.—"On the best Method of pursuing Ethnological Research in illustration of the History of the Human Race," by Dr. J. Bird.
—Medical, 8.

FINE ARTS

An Investigation of the Principles of Athenian Architecture, &c. By Francis Cranmer Penrose. Published by the Dilettanti Society.

The time has been when a folio volume on the subject of Athenian Architecture brought out under the auspices of the Dilettanti Society would have been eagerly welcomed; but now that body has lost its authority and lustre, and Hellenism in Art has ceased to be in the ascendant. Nor is the present work calculated to revive for the Greek style the vogue which it possessed at the beginning of the century. The *prima facie* imposing appearance of the book is perhaps rather a disadvantage than the contrary, inasmuch as it raises expectation too high. This is anything but a picture or show book. It offers no newly-discovered examples or further "Unedited Remains";—but is devoted mainly to the somewhat stale subject of the Parthenon, for the purpose of proving by means of Mr. Penrose's microscopical examination and measurements of that structure that lines all along supposed to be perfectly horizontal are in reality curved. That such curvature in the apparently horizontal line should not have been long ago discovered, is not at all wonderful, seeing in how exceedingly homeopathic a dose the curvature exists,—being ascertainable only by means of the nicest measurements with the most accurate instruments. Receiving the fact of such curvature as now fully proved by the irrefragable evidence of calculation and figures,—we still ask, *Cui bono?* Is there in the theory of such invisible curvesught that is at all applicable to modern practice? For our part, we are inclined to side with Mr. Ferguson in what he says in his "True Principles of Beauty" concerning these same "invisible curves" in the horizontal lines of the Parthenon. We take the whole matter to be—not to speak it profanely—no better than moonshine to us at the present day. Before we turn our attention to such exquisitely refined niceties and subtle artifices, we should begin to pay far more regard than we have hitherto done to the sufficiently obvious and palpably pronounced characteristics of the style.

The curvature or deviation from perfect horizontality in the lines of the stylobate and entablature is intended—and serves, it is alleged—to correct the presumed faulty optical appearance that would else take place. To us, however, who are not yet initiated into the mysteries of the new doctrine, there seems to be somewhat of absurdity in pretending to correct those perspective appearances which naturally result from the immutable laws of vision. If, as we have never yet detected, horizontal lines show as concave unless such appearance be counteracted by artistic artifice, we should say that such appearance is the natural and true one. The aesthetic sensibilities of us moderns are far too obtuse to be impressed by such hyperetherialities; so that even if we receive Mr. Penrose's experiments as demonstrative evidence of the existence of non-apparent and hitherto unsuspected curves, we do not see, we repeat, that the knowledge can be of the slightest practical utility to modern English architects. We are inclined to class the whole matter with those *nugae difficile* on which speculative dreamers are wont to exercise their ingenuity. So far from being marked by the exquisitely delicate and nervously susceptible aesthetic feeling of the Greeks, modern taste is comparatively coarse, indiscriminate, and omnivorous. It finds the ambrosia of Hellenism too insipid,—and requires to be excited by such pungent stimulants in the architectural pharmacopeia as "Elizabethan," "Louis Quatorze," and "Rococo." It will be time enough for modern architects to think of correcting natural optical appearances when they shall have learnt to bestow due correction on their own designs, instead of

presenting to us—as they now do—very crude and hasty ideas put into the *ad captandum* dress of highly finished drawings.

Besides the latent curve lines of Greek architecture, another and perhaps still more startling discovery relating to it which has been made of late years is, that of the employment of Polychromy, even externally;—a discovery that completely upsets all previous theory, and all our current notions as to Greek taste. Yet, although the fact of extraneous colouring with pigments is proved by existing traces upon various members and surfaces, they are so exceedingly partial and faint that the effect resulting from such manner of embellishment can now be only conjectured. Neither are those who have written on the subject at all agreed as to the extent to which polychromatic decoration was employed. While some suppose it to have been applied only very sparingly, by merely “picking out” in colours the details or patterns upon mouldings,—others, among whom is Semper, are of opinion that not only mouldings but entire surfaces and spaces were painted upon. How that could have been done so as to ensure consistency of treatment without at the same time occasioning heaviness, we are at a loss to conceive; and, on the other hand, the application of deep or vivid colours to particular mouldings or members—such, for instance, as cymatia, mutules, or triglyphs—while walls and columns were left white, or of merely a warm but colourless hue, must, we fancy, have produced a disagreeably harsh and spotty appearance. We certainly are anything but satisfied with specimens of Greek Polychromy which profess to be, if not exactly fac-similes, restorations of the original patterns and colours, founded on the authority of existing vestiges,—as is the case with those shown in the present work. Judging of it by such fragmentary examples, we should say that the scheme of colouring and the combination of colours were decidedly faulty,—productive at once of gaudiness and of heaviness, and indicating vulgar rather than delicate or refined taste.

Hardly shall we be able to arrive at any positive conclusions as to the aggregate effect of external Polychromy until such species of architectural embellishment as was applied by the Greeks is brought to the test of experiment by means of drawings and models—and those upon a larger scale than usual—of entire buildings, coloured, some according to the authority furnished by actual antique examples, others according to the suggestions of unfettered artistic notions as to the scheme of colouring most suitable to such purposes. The drop scene of a theatre affords surface sufficient for displaying a polychromated temple façade; and were the experiment so made it would be *coram populo*, and lead to a general discussion. Or, still better, a façade of the kind with columns even thirty feet high might be put up structurally within the Great Exhibition Building,—if it is to stand. The experiment would not be very formidable as regards expense.

But our pen is playing truant. Before laying it down, however, we must say, that Mr. Penrose's work displays no ordinary degree of diligence and study, though exerted in a somewhat hopeless cause. Greek architecture we are told has had its day amongst us; for, speaking lately of the British Museum, a writer of some authority (Mr. Garbett) assures us that “that pile is likely to be the last monument of a fashion now extinct, but which its protracted erection has long survived.” Even, however, should such prediction be verified, the study of Greek architecture will scarcely ever become extinct. It is especially needed just now by way of aesthetic “correction” of or preventive against that ultra anti-classical taste which, while it attacks and unsparingly condemns many of the Greek details as deformities, lavishes the most rapturous admiration on such a truly barbaric monstrosity as St. Mark's at Venice.

FINE-ART GOSSIP.—Mr. Herbert has resigned his appointment as one of the masters at the Somerset House branch of the School of Design. This resignation and the vacancy consequent on the

appointment of Mr. Redgrave to special duties will give the Board of Trade an opportunity—which we trust will not be lost—of carrying out the recommendation of the Committee of the House of Commons, and appointing one superintending and controlling authority,—who shall be entitled to praise if successful, and shall not evade or escape from censure if deserved.

We learn from the foreign journals that King Max of Bavaria has given a commission to M. Halbig, the sculptor of Munich, to model from the life a bust of Schelling, the well-known German philosophical writer.

The Roman correspondent of the *Daily News* reports that in consequence of disputes between the committee and trustees of the British Academy of Fine Arts in Rome, there will not be any exhibition in the Eternal City this year. “An adjourned special general meeting of the members of the Academy took place on the 25th inst.,” says our contemporary, “when a prolonged discussion took place with regard to the exact definition of the respective attributes and power of the trustees and committee. Mr. Macdonald, the only one of the trustees present, appeared to assume a tone of greater authority than the committee and members of the Academy were disposed to admit of. On referring to the fundamental laws of the society, it was found that the committee was empowered to spend any donations received during its year of office, but not the surplus revenue of the Academy funds. The most offensive part of Mr. Macdonald's speech to the committeeen was, his holding them responsible for their administration, and reserving to the trustees a censorial right of inspection of their actions;—in consequence of which Mr. Murch moved that in future the trustees should be regularly invited to all the committee meetings, and empowered to vote at them, so that no measure should be undertaken without their cognizance.” Mr. Macdonald opposed this motion, but it was carried against him.

In noticing the collection of Indian ornament exhibited at the Society of Arts on the occasion of Dr. Royle's paper, Mr. Owen Jones, who was in the chair, observed, that with all the artists of England with whom he was acquainted, as well as with foreign visitors, he found but one opinion,—viz., that the Indian and Tunisian articles were the most perfect in design of any that appeared in the Exhibition. The opportunity of studying them had been “a boon to the whole of Europe.” Many have been purchased by Government for the use of the Schools of Design,—and will no doubt be extensively circulated throughout the country. But it is hoped, said Mr. Jones, that they will do more than merely lead us to copy the Indian style. If they merely led to the origination of an Indian style, he would think their influence only hurtful. “The time has arrived,” he added, “when it is generally felt that a change must take place—and we must get rid of the causes of obstruction to the art of design which exist in this country. Ever since the Reformation, when a separation took place between religion and art, England has not had anything like a style of her own. In every country which is under the influence of a particular religion, there a peculiar style of art is created. Such is the case with the Mohammedans, Greeks and others.—There now seems to be a general feeling and desire for art, and something must be done. I think the Government may be induced to assist in forming schools throughout the country on a different footing from that on which they are at present established. We see in the ornaments and articles from India the works of a people who are not allowed by their religion to draw the human form,—and it is doubtful whether if they had been kept to the study of the human figure they would ultimately have given more attention to the works of ornament. Here in Europe we have been studying drawing from the human figure, but it has not led us forward in the art of ornamental design. Although the study of the human figure may refine the taste, it is a roundabout way of getting at that result.—It is to be hoped, as this Society is assisting in the formation of elementary schools, that it may be able to find a better means of producing the result in question.”

MUSIC AND THE DRAMA

LONDON SACRED HARMONIC SOCIETY, EXETER HALL—On FRIDAY EVENING, the 23rd of March, Haydn's *Oratorio*, *THE CREATION*. The *Oratorio* will be preceded by the Ante-*Oratorio* in the day, a *Champagne* and concert dedicated to Dr. Elvey, Organist of St. George's Chapel, Windsor, and conducted by Mr. C. J. Williams, Conductor of the Band and Chorus will consist of Eight Hundred Performers. Conductor, Mr. SUTHERLAND, of the Exeter Hall *Oratorio*, and fifteen years conductor of the Sacred Harmonic Society.—The subscription to the Society is £1. 1s. per annum, or for Reserved Seats £2. Subscribers joining previous to the Performance of *‘The Creation’* will be entitled to Six Tickets, dating the Subscription from Christmas. Subscriptions for the *Oratorio* will be received annually by the Conductor with a splendid copy of the *Oratorio*, or *‘The London Psalmist’*.—Only Office of the Society, 9, Exeter Hall.

NEW PHILHARMONIC SOCIETY, EXETER HALL—The FIRST CONCERT OF THE NEW SEASON, ON WEDNESDAY EVENING, at 8 o'clock. To commence at Eight o'clock.—Programme: No. 1. Symphonies in C (Jupiter). Mozart—Selection from *‘Ingenieus’* in Tauride. Gluck: Song. Chorus, Ballet, and Chorus—Triple Concerto in C. Pianoforte, Violin and Violoncello. Beethoven: M. Silas. Signor Stocchato: *‘Piano Concerto’* (Oberon). No. 2. Concerto in F. Romeo and Juliet: A Dramatic Symphony. M. Hector Berlioz. No. 1. Instrumental Introduction—Song in Vocal Recitative. Semi-Chorus: Contralto Solo—Vocal Scherzetto: Tenor Solo, with Semi-Chorus Recitative. No. 3. (Instrumental). Romeo alone with Semi-Chorus Recitative. No. 4. (Instrumental). Romeo and Juliet: *‘Piano Concerto’* (Oberon). No. 5. (Instrumental). Romeo alone with Semi-Chorus Recitative. No. 6. (Instrumental). Romeo and Juliet: *‘Piano Concerto’* (Oberon). No. 7. (Instrumental). Romeo and Juliet: *‘Piano Concerto’* (Oberon). No. 8. (Instrumental). Romeo and Juliet: *‘Piano Concerto’* (Oberon). No. 9. (Instrumental). Romeo and Juliet: *‘Piano Concerto’* (Oberon). No. 10. (Instrumental). Romeo and Juliet: *‘Piano Concerto’* (Oberon). No. 11. (Instrumental). Romeo and Juliet: *‘Piano Concerto’* (Oberon). No. 12. (Instrumental). Romeo and Juliet: *‘Piano Concerto’* (Oberon). No. 13. (Instrumental). Romeo and Juliet: *‘Piano Concerto’* (Oberon). No. 14. (Instrumental). Romeo and Juliet: *‘Piano Concerto’* (Oberon). No. 15. (Instrumental). Romeo and Juliet: *‘Piano Concerto’* (Oberon). No. 16. (Instrumental). Romeo and Juliet: *‘Piano Concerto’* (Oberon). No. 17. (Instrumental). Romeo and Juliet: *‘Piano Concerto’* (Oberon). No. 18. (Instrumental). Romeo and Juliet: *‘Piano Concerto’* (Oberon). No. 19. (Instrumental). Romeo and Juliet: *‘Piano Concerto’* (Oberon). No. 20. (Instrumental). Romeo and Juliet: *‘Piano Concerto’* (Oberon). No. 21. (Instrumental). Romeo and Juliet: *‘Piano Concerto’* (Oberon). No. 22. (Instrumental). Romeo and Juliet: *‘Piano Concerto’* (Oberon). No. 23. (Instrumental). Romeo and Juliet: *‘Piano Concerto’* (Oberon). No. 24. (Instrumental). Romeo and Juliet: *‘Piano Concerto’* (Oberon).

MR. WM. STERNDALE BENNETT respectfully announces that the THIRD (and LAST) of his EIGHTH ANNUAL SERIES OF PERFORMANCES OF CLASSICAL PIANOFORTE MUSIC, WILL TAKE PLACE AT THE NEW BETHLEHEM ROOMS, 2, QUEEN'S STREET, ON TUESDAY NEXT, March 16th, to commence at half-past Eight, when will be performed a NEW DUO, for Pianoforte and Violoncello, by W. S. BENNETT, for which the services of Signor Piatti are secured.—Ticket to admit Three persons to one Soirée, or one person to three Soirées, £1. 1s.; a Single Ticket, 10s. 6d.; Programmes and Tickets may be had of Mr. Neate, 2, Chapel Street, Portland Place, and at the principal Music Warehouses.

MR. NEATE'S THIRD QUARTETTE AND PIANOFORTE SOCIETY—WILL TAKE PLACE AT THE NEW BETHLEHEM ROOMS, 2, QUEEN'S STREET, ON WEDNESDAY NEXT, March 17th, to commence at half-past Eight, when will be performed a NEW DUO, for Pianoforte and Violoncello, by W. S. BENNETT, for which the services of Signor Piatti are secured.—Ticket to admit Three persons to one Soirée, or one person to three Soirées, £1. 1s.; a Single Ticket, 10s. 6d.; Programmes and Tickets may be had of Mr. Neate, 2, Chapel Street, Portland Place, and at the principal Music Warehouses.

ST. MARTIN'S HALL—MONTHLY CONCERTS OF ANCIENT AND MODERN MUSIC.—Under the Direction of Mr. R. Hullah, the First Monthly Concert of the Season will take place on WEDNESDAY EVENING NEXT, March 17, when will be performed Mendelssohn's *Cantata, Praise Jehovah, Sanctus, Hosanna, and Benedictus* by Charles Gounod; the second act of Gluck's *‘Orfeo’*; a new National Song of Defence, by Henry Larkins; and a Selection from Faust, a. M. Hullah's Principal Performers—Mrs. Endersohn, Miss Williams; Mr. Swift, Mr. Buckland, Mr. George Russell (Pupil of Mr. W. Sterndale Bennett). The Chorus will consist of the Members of Mr. Hullah's First Upper School.—Tickets: Arca, 10s. 6d.; Box, 12s.; Dress Circle, 15s.; Royal Box, 20s.; Mr. Parker, 44s. West Strand; and at the Music-sellers; and at St. Martin's Hall. Doors open at half-past Seven, commence at Eight.

DRURY LANE.—It was to be hoped, on every account, and for the sake of every opera-goer, that the long rest from composition taken by Mr. Balfe since his *‘Maid of Honour’* was produced would have been broken by a brilliant success in *‘The Sicilian Bride’*—his new work performed at Drury Lane on Saturday last. We are sorry, therefore, to have to record a complete disappointment; and to add, that, in spite of some *encores*, and of a call for the principal artists, for the composer, and for the author, Mr. Bunn, at the close of the four acts,—we recollect no first representation of one of Mr. Balfe's English operas which fell so flat upon a large audience. In truth, *‘The Sicilian Bride’* is a work without life, reality, or charm,—to be numbered among the mistakes which the most experienced and best accustomed caterers for the public will from time to time commit.

The scene of the tale is Sicily, under the reign of Charles of Anjou,—and the subject, a conspiracy brewed by certain noblemen (Messrs. Sims Reeves, E. Toulmin, and S. Jones), aided by the people led by *Pietro* an armourer (Miss P. Horton), against the French governor *Montluc* (Mr. Whitworth).—*Rodolfo* (Mr. Sims Reeves) has just married *Bianca* (Miss Crichton), who, being a patriot's daughter, is employed to draw out the programme for the conspiracy.—*Montluc*, by the aid of *Satanico* a quack (Mr. H. Drayton), gets the lady into his power, lulls her to sleep, and during an exhibition of somnambulistic writing on her part learns the details of the plot and comes upon the plotters to their discomfiture.—They know themselves to be betrayed; and at the moment when disclosure is inevitable to screen his bride, *Rodolfo* accepts the odious reputation of having been the traitor.—How the conspirators, after all, become masters of the island, and sweep out the French,—how and why

Montec confesses that *Bianca's* treason was all a mistake of his own concoction, leaving the opera free to end with felicity and a patriotic chorus,—are matters too mysterious to be here unravelled. It will be seen from the above outline, that M. St. Georges has assembled many of the *coups de théâtre* and combinations which have been well worn on the opera stages of Paris,—for Mr. Bunn to clothe with opera-dialogue and opera-verse, in his usual style. The whole work thus manufactured, however, is not effective.

In Mr. Balfé's portion of the opera we find a perpetual aiming at the choral and instrumental effects introduced, sanctioned, and perhaps already exhausted by MM. Meyerbeer and Halévy,—interspersed with outbreaks of the lighter spirit of that Italian school in which Mr. Balfé won his first successes; alternated also with ballad music. But some of the most thrilling situations are set with a levity not far from burlesque. Let us instance the treatment of the words "Fair creature," in the scene of somnambulic writing. The composer has too largely recurred to querernesses of instrumentation and to a perpetual effort towards piquancy in his tunes; and we cannot specify one portion of his new opera in which the point aimed at, whether grave or gay, is hit.—The most pleasing song is the one given to Mr. Whitworth, "Thy beauty while it thrills my soul." The best concerted piece is the trio "The secret now is solved."

"The Sicilian Bride" has been carefully studied by the principal artists. Mr. Sims Reeves did his utmost this day week; Mr. Whitworth began his part very well, becoming suddenly fatigued during its progress; Mr. Drayton was clever as *Satanico*; Miss P. Horton, as the armourer boy, made such effect as could be made in the few telling phrases which her part contains. Miss Isaacs as the bustling *confidante* was busy and careful.—A more painful performance than Miss Crichton's is not on our record: since it could not be heard without our receiving the assurance that a little more such abuse of her beautiful voice may leave her without any voice to abuse. Why manager, composer, and artist should have compromised themselves by forcing one so immature into a position to which, at present, she is so unequal, becomes the inevitable question. To such promotion humiliation must succeed; and those are Miss Crichton's best friends who plainly and publicly remind her that on Saturday last she did not wholly escape disapprobation,—and who assure her that from more decided manifestations of dissent no false praise nor patronage can long exempt her if she continue in a course so suicidal as her present one. Let us add to this needless caution, that Miss Crichton is well worth saving. Her manner of both conceiving and singing the scene of somnambulism indicated that she possesses that original intelligence and that vocal adaptability out of which a dramatic success might, by study, be perfected,—provided the voice be not torn past renewal, and provided the style be not coarsened past refining, by premature extravagance, got up to supply the want of stage ease and stage tact.—The last scene of "The Sicilian Bride" is a very good one,—the others are less remarkable. The dresses want freshness and contrast of colour.

CONCERTS OF THE WEEK.—The *Amateur Society* resumed its concerts on Monday last. This year the orchestra is under the direction of Mr. G. Osborne, and on Monday was playing better than we have yet heard it.—On the same evening was held the second concert of the second series given by the *English Glee and Madrigal Union*. The interest of these meetings is well sustained,—and as time goes on the execution of the party has ripened without its becoming super-refined. It seems amazing—the popularity of this association considered—that so few of our young English writers will produce what English singers sing best, and what English ears listen to with such pleasure. The members of the "Union" would do well to come a little closer to our own times than they generally do in their selections. More than half a dozen glee by Bishop—one or two by Mr. G. Macfarren, published the other day, in the Part Song Book.—Mr. W. S. Bennett's solitary contribu-

tion to Mr. Hullab's "Part Music"—Mr. J. Barnett's madrigal in "Fair Rosamond"—Miss Laura Barker's "Can a bosom so gentle remain"—and Miss Macirone's part songs (to specify at a moment's warning) are all as well worth careful introduction to the public as many of the specimens in the "Convito" which form stock attractions on occasions like these.—To offer a complete record of all the chamber music which just now "happens" would be impossible. Thus, we can merely name as in progress, Mr. Kialmark's concerts—those of Mr. Händel Gear and of Mr. W. Binfield (the last garnished with poetical quotations introduced into the programmes of the instrumental music).—A word more is claimed by the first *Musical Evening* of Mr. Lucas, for the sake of the pianoforte trio in D minor by Pixis, in which Mr. Osborne took the pianoforte part. This is an ambitious rather than an affective work. The picturesque in conjunction with the classical has obviously been aimed at. The second movement is in the Bohemian style—the finale is opened by a funeral march. But these experiments rarely succeed save when fancy and science are in equal proportions. A Beethoven could weave Russian themes into his a major Symphony and Razumowsky Quartets with such admirable skill, that with the charm of their native wildness the form and order of tame music are admirably conciliated—but

Within that circle none could walk but he. Among the moderns, the old art of giving character by the introduction of dance-measures, &c. such as *giga*, *bourrée*, *sarabanda*, &c. habitually practised by Bach and Scarlatti and the other instrumental composers of ancient time (comparatively more daring than all the instrumental scenes, recitatives, and *alla mazurkas* of our days) is lost or sleepeth; since, whereas with the elder masters it was but assumed to express variety of fancy, by the moderns it is adopted to mystify poverty in primal idea. This trio of M. Pixis, then, though a clever work in many passages, is not one to attract or to retain a public:—even when it receives such full justice as was done it on Wednesday evening by the pianist named, in conjunction with Messrs. Blagrove and Lucas.

SADLER'S WELLS.—Last Saturday a new tragedy was produced here, entitled "James the Sixth; or, the Gowrie Plot," by the Rev. Mr. White. It is a *rifacimento* of the drama of "The Earl of Gowrie" reviewed by us with commendation six years ago [see *Athen.* No. 949],—and in which we then suggested certain alterations as desirable to adapt it to the stage. The original draught has, we now find, been extensively dealt with. As it stands, James the Sixth is made the hero,—if that word can be properly used in relation to a character so mean, cowardly, crafty, and despicable as the king of Scotland is depicted in these scenes. The interest to be taken in such a character is merely an artistic one. Very skilfully has it been drawn by the poet,—and very skilfully is it produced by the performer. The part is eminently what is technically called a character-part, and Mr. Phelps showed that he abounded in resources for its due delineation. Supported by the masterly tact with which the part has been written, the energies of the actor are not expended in vain, though on a subject at first sight of the most unpromising kind.

The materials of the plot are very slender, but they are so cleverly managed that attention is kept alive throughout the piece. The *dénouement*, however, is exceedingly painful. The virtuous suffer ignominiously, and the wicked and vain tyrant undeservedly triumphs. The justification of the author, such as it is, lies in the fact that his portrait is strictly historical; but Art, which has the whole range of history to move in, is bound to select her materials as a teacher.—and two or three lines of remorse thrown in by way of "tag" at the conclusion are insufficient to justify this play on the ground of Art. The broad Scotch in which some of the text is written is another Art mistake, justified by no necessity arising even out of the fact itself. If Mr. White were dealing with Brutus for the English stage, would he think it necessary to make him speak Latin!—One trait came

out amusingly enough,—the scholarship of James. His lore, with the Latin quotations, was rendered by Mr. Phelps with a sly and humorous simplicity almost psychological in its suggestiveness. The character of the *Earl of Gowrie* is an elegant sketch, which was ably filled up by Mr. Marston; and it was efficiently supported by the *Alexander Ruthven*, the younger brother, of Mr. Robinson. The important part of *Logan of Restalrig*—the hero of the play as it originally stood—was wisely confided to Mr. George Bennett. The manner in which this personage contrives to overreach the king, gaining all but the last trick, was finely and characteristically interpreted. Of the female parts little need be said,—as they occupy, even including the *Countess Gowrie* (Miss Goddard), mere detached scenes, and have no continuity of interest. The most pleasing of these was, the *Lady Beatrice Ruthven*,—which Miss Fiest acted with considerable spirit.

PRINCESS'S.—On Saturday a new farce by Mr. Tom Taylor was produced at this house. It is called "Our Clerks; or, No. 3, Fig Tree Court, Temple,"—and is intended for a representation of barrister life in that learned locality. It is a highly coloured representation, however,—verging on caricature; the lights and shadows in which are dashed in with boldness and spirit. The story is a mere nothing,—entire dependence being placed on the characters and the situations. Mr. and Mrs. Keeley perform the two clerks,—the former the slow coach, the latter the fast one. When fairly in for the mischief, however, the former outdoes his fellow. During their masters' absence they get in the nursery maids with their infant charge, and treat them to the contents of the cupboard. Alarmed by the return of one of their employers (for two young advocates occupy the same set of chambers), the girls are shut up in separate rooms, and the sleeping babies packed away in the cupboard. The principals, like their clerks, are diverse in character. *Job Meacock* (Mr. G. Everett) is a plodder,—while *Richard Hazard* (Mr. Wigan) is a gay young fellow, who contrives to steal off to a sudden marriage with one of their clients' daughters, *Miss Emily Harden* (Miss Robertson),—of whose hand Meacock had thought himself quite sure. Hazard brings the young lady to chambers, when the appearance of a sheriff's officer's man, *Jeremiah Mouldicott* (Mr. Meadows), reveals to her the embarrassed circumstances of her bridegroom. His post-nuptial courtship is necessarily carried on in the presence of this inconvenient visitor, whose finer feelings are appealed to in vain,—since he refuses to quit the apartment on any consideration whatever. All this perplexity is at length put an end to by the intervention of a wealthy relative of the lady,—who, partly mystified and partly from a generous motive, undertakes for the future happiness of the chief delinquent. The dialogue of this piece is strong and racy; not altogether so pointed and neat as is generally found in the better sort of modern farces,—but effective from a broad and masterly style blending thought and wit. The farce—which is in one long act—was decidedly successful.

OLYMPIC.—Mr. Fitzball has supplied to this theatre one of his characteristic pieces. It is entitled "The Last of the Fairies." The interest turns on a certain *Alice Brook* (Miss Sarah Lyons), the daughter of *Lord Eustace* (Mr. Kinlock), assuming the disguise of a fairy, in order to preserve her father and her lover, concealed in a ruined old mansion, from the dangers attendant on the civil contentions between the Cavaliers and the Roundheads. There is, of course, a comic underplot—between a male servant (Mr. W. Shalders) and a female attendant (Mrs. Alfred Phillips). To Mr. Compton was assigned the part of a canting snuffing, whining puritan,—which he gave with grotesque dryness; and Mr. Diddear was suited with a grave character, venerable and sententious,—that of a philanthropic physician, ever ready to succour the distressed. Elements like these, assisted by some very pretty scenery, painted by Mr. Shalders, are the materials of a popular piece.—and the present is likely to have a run.

of James, a roundabout simplicity. The sketch, on; and it is *Ruthless*. The *hero* of the confided to which this, gaining characters little including the detached rest. The *Beatrix* considerable

by Mr. use. It is *Court*, *representation* of is a highly *emergence* on which are the story is a *placed* on and Mrs. *former* the *Then* fairly *other* *outdoes* *they* *then* *charges*, *cupboard*, *employers* *same* *set* *of* *private* *rooms*, *in* *the* *cupboards*, *are* *diverse* (*Everett*) *is* *steal* *off* *to* *air* *clients'* (*Tobarton*), *quite* *chambers*, *carer's* *man*, *leads* *her* *ridiculum*. *carried* *or* *for* *whom*; *whose* *since* *he* *reconsideration* *putanerie* *of* *the* *only* *from* *a* *nature* *happened* *analogie* *together* *the* *better* *from* *a* *broad* *wit*. *The* *decidedly*

to this *es*. It is *the* *interest* (*Nah Lyons*), *unlock*, *to* *preserve* *ruined* *old* *in* *the* *evil* *the* *Round* (*underplot*—*salders*) *and* *clips*). *To* *a* *canting* *gave* *with* *was* *suit* *ententious*, *ready* *to* *those*, *as* *painted* *by* *regular* *piece*.

PUNCH'S PLATHOUSE.—'Matrimonial Prospective'—a new piece by Mr. Falgrave Simpson—has been produced at this theatre, and presents a kind of Aristophanic drama. In this the author postulated two rival matrimonial establishments, one styled "The Hymeneal Society," the other "The Connubial Association." The agent of the first, Mr. Clapperclaw (Mr. Atwood), persuades a Mr. Fillagree (Mr. Walter Lacy), a poor lawyer's clerk, to represent himself as a gentleman with a large estate in Ayrshire,—providing him for the purpose with the fitting costume from the establishment of Moses & Son,—for the purpose of being introduced to a supposed heiress (Miss Maskell). The lady has been similarly provided by the rival company. The match comes off,—for the parties really fall in love with one another,—but the competing agents, of course, have their labour for their pains,—no fees being forthcoming on either side. On this they commence abusing each other in set classical style,—not sparing their dupes in the course of their vituperations.—The various allusions in the piece to the increasing number of bubble companies were well received:—and the drama, though slight in subject and in structure, has considerable merit.

MOORE AND MUSIC.

We must offer in this special column a few words on the poet whom we more generally commemorated last week,—as an artist expressly to be studied, if not by musicians, by writers for music. Leaving to others to deal with the brilliant wit and the consistent Whiggery and the scholastic accomplishments of Thomas Moore, which will embalm his name among the company of men whose widely-diversified genius gave such lustre to the first years of this century,—we must return to the Irish melodist as the only Poet of modern times who has succeeded as a song-writer, not purely because of his lyric instincts, or of his natural inspirations—but because of his intimate love for and appreciation of music. Frequently our lyrists, though unconsciously filled with a taste for the sister art (else could they hardly write verse at all), have been used to profess a somewhat sublime indifference for "the heavenly maid,"—treating her merely as a sort of Poet's assistant, too much honoured by being admitted into his august company. Some poets, again, professedly acquainted with Music—such as Leigh Hunt and Browning—are apt, in the licence of their too much knowledge, to exhibit the exceptions of rhythm and measure in a degree disproportioned to their obedience to the natural laws of accent and cadence,—in this, resembling those musical executants who from too much rather than too little sense of time are perpetually employing *tempo rubato*,—thus straining, not satisfying, the sympathies of their hearers.—Moore sought music, and it took the form of verse. But his "demon" was one which prohibited him from breach of forms established, from experiments, from strange flights. Though, like a true artist, who is aware that no musical forms exist to which verse may not be harmoniously adapted, Moore could write words in any given metre,—the convenience which distinguished all his proceedings gave a balance and a propriety to his versification, sometimes so complete as to be almost cloying.

Yet, so far from sense being sacrificed to sound, in some of Moore's most famous lyrics the most thorny peculiarities of our language are assembled. To exemplify:—his 'Oft in the stilly night' contains sibilants enough to frighten a whole academy of Italians;—e. g.,

The smile, the tears, of boyhood's years,
The words of love then spoken,

The eyes that shone now dimmed and gone.

And again—

The friends so linked together.

Yet who could call this a harsh or untuneful lyric?—Examples of even greater force occur in that favourite song from 'The Light of the Harem,' 'Come hither, come hither.' We allude to the line,

Another as sweet and as smiling comes on,
and to the burden,

It is this, it is this.

How can it be that such serpentine work as the

above does not outrage our ears!—except because the music in the Poet's soul was stronger than the discords of his language.

Antiquarians have accused Moore of having committed violence, by his "rhymings and twirlings," on the old Irish airs,—some of them savage tunes, of which probably every savage singer had his own version. But in his capacity of poet-musician and musical-poet we maintain that he only wrought well and wisely by bringing within form, order, and compass such wild and irregular tunes as How dear to me the hour when daylight dies!

At the mid-hour of night when stars are weeping I fly;—since the results were, melodies always perfect in their grace, if not always perfect in their nature and simplicity:—as compared with the songs of Shakespeare and Beaumont and Fletcher and Ben Jonson, Watteau-pictures by the side of Raphael sketches—though sometimes, when the Patriot nerved the Musician, rising into a Tyrcean vigour and nerve hardly to be expected from one whose sportings with "the tangles of Nera's hair" we had been admiring in the mouth of the last singer. Such is, the bitter political lyric,

When first I met thee warm and young,
such that noble song,

The harp that once thro' Tara's halls.

Humbler was Moore's merit as a musical melodist. This principally confined itself to such patch-work and echo-singing as in ninety-nine cases out of the hundred pass for amateur invention. Yet in this very patching and repeating and rearrangement there is sometimes a grace identical with the graces of Art—a simplicity akin to the simplicity of the national music on which the Poet's fancy was "begot and nourished." The leading phrase which gives Moore's 'O lady fair' its interest is the same as the one taken by Mendelssohn in setting 'By Celia's arbour.' His tune to his 'Song of the olden time,' except for the somewhat scientific c sharp which brings back the original theme, is as melancholy and wild an Irish melody as any authentic strain included by him in his delightful collection.—Of musical science Moore was notoriously ignorant—too ignorant for one contented to appear before the public as a musician,—but he was not altogether without the stuff upon which Science weaves her fair and goodly tissues. It is observable, lastly, that with Moore musical gifts seem to have been totally distinct from that instinct for the stage which so often accompanies them.—His opera 'M.P.' is as flimsy a failure as his 'Evenings in Greece' were a glorious success.

But Moore's best music, after all, is in his verse. And let the Tennysons be ever so fantastical,—the Wordsworths ever so contemplative,—the Byrons ever so impassioned,—the Irish melodist has his own place, his own pedestal, his own posterity,—which will endure so long as any musicians in our land love eloquence and imagination, passion and fancy, when they take forms so sweetly flowing and so gracefully captivating that the task of the musician appointed to set the song may be described as having been already half done before his "spiriting" could begin.

MUSICAL AND DRAMATIC Gossip.—The programme of the Royal Italian Opera, just issued, is calculated to satisfy every one with regard to the liberality of the management. "The orchestra and chorus," we are told, "have received several important additions." The list of artists engaged is in some respects larger than in any former season. The vocalists of consequence who are not re-engaged are Mdlle. Angri, Signor Tamburini, and Signor Maratti. In place of the lady, Mdlle. Theresa Séguin is to appear as *contralto*; while, besides the established *prime donne*, Mesdames Grisi, Viardot, Castellan, and Zerr, we observe a half promise of Madame Medori, and a certain announcement of Madame Gazzaniga. The last lady, as the tourists of 1851 told us [Athen. No. 1249], was reputed to be the best *prima donna* singing and acting in Italy:—and of her performance in Donizetti's 'I Martiri' express mention was honourably made. The list of tenors is to be strengthened by Herr Anders from Vienna, M. Gueymard from Paris (whom we have already commended as a rising

artist), and Signor Galvani.—Signor Bartolini is new among the baritones. Signor Marinelli reappears, in addition to the last year's *bassi profondi*. There will be rather more of a *ballet* than last year:—not enough, we hope, to distract the attention of the management of the Royal Italian Opera from its real point of interest, which is grand opera. Five works new to the frequenters of the Italian Opera are promised: the 'Faust' of Spohr, with recitations added by its composer, and to be produced, says the programme, under his direction—the 'Oberon' of Weber.—'I Martiri' of Donizetti—Rossini's 'Conte Ory'—and 'Pietro il Grande,' by M. Juliani—the last, it must be added, a curious promise, the antecedents of its composer considered.—Having some weeks ago offered a caution respecting the indiscretion of a misplaced economy in managing such an establishment as the Royal Italian Opera, and reserving a comment or two for a future occasion, let us now repeat that Mr. Gye's programme for 1852 contains matter enough to provide for the good satisfaction of opera-goers, whatever their school or no-school, during the season. The opening night is fixed for the 23rd.—Regarding Her Majesty's Theatre, we are told that there is a possibility of Madame Sontag singing there for a few nights, on her way to America, provided (so add those in the lady's confidence) she can bring with her a little opera by Meyerbeer, which he is said to have promised her.

A word or two of interest from abroad, bearing upon these rival establishments, may be added. The 'Sardanapalus' of Signor Alary has been performed at St. Petersburg (say the French journals) with entire success. The principal parts in the opera were sustained by Madame Grisi, Signor Mario and Signor Ronconi. It is said in Berlin that M. Scribe has, at last, arranged the text of the two acts of 'L'Africaine,' the unsatisfactory nature of which has prevented M. Meyerbeer from giving out his score. Five years hence, then, ourselves (or our heirs) may hear of that opera as about to be put into rehearsal at Paris—"under which king"?—M. Gounod has, meanwhile, received a commission for a grand opera from the management of the Académie.

The one hundred and fourteenth anniversary meeting of the Royal Society of Musicians has been held within the last few days. To judge from its report, the Society may be considered in a flourishing condition. We find it hard to understand or sympathize with prosperity so entirely unaccompanied by the reform of certain absurd restrictions already more than once denounced in the *Athenæum* as at variance with the spirit of the time in which we are living.

At the first of the New Philharmonic Concerts part of the 'Romeo and Juliet' Symphony of M. Berlioz will be given,—it is further promised that during the series we shall hear selections from the same composer's 'Requiem,' Mr. E. Loder's 'Island of Calypso,' and Mr. G. Macfarren's 'Leonor.' M. Silas, too, and Dr. Wyke are to be brought forward with new Pianoforte Concertos. Of other features in the programme,—which only reached us at the eleventh hour,—we may speak next week:—remarking, meanwhile, that there is no want of variety or of encouragement to native and rising talent in promises like the above. But on every side may be recognized the same determination to break fresh ground.—We are glad to see the new Quartet Association announcing, as a feature of its performances, that "work never before heard in this country will be produced at each meeting." The somnolent and solemn exclusiveness of old-fashioned connoisseurship, which looks so well, and is maintained at such a cheap rate, must give way; and we are glad to read of every assault made upon it,—though we must not be numbered with those who consider that every assault must be, therefore, a success.—Another series of musical entertainments, to be called the National Concerts, is advertised as about to be commenced at Exeter Hall on the 29th of this month.

At the Opéra National of Paris two novelties have been just produced—'Les Fiançailles des Roses' (in two acts), the music by M. Villeblanche,

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—and ‘La Poupee de Nuremberg (in one act), the music by M. Adam. “Since the ‘Rendez-vous Bourgeois’ (says the critic in the *Gazette Musicale*), so gay a work has not been seen in a musical theatre.”—The Director of the *Opéra National* having suddenly died, many candidates are striving for his place,—among whom we find M. Duprez, who, like other retired tenors, seems disposed to make his life uneasy and to get rid of the magnificent fortune which he is understood to have made, by donning the perilous honours of management.—Madame Darcier, after the fashion of most married cantatrices, has returned to the *Opéra Comique*, to replace—in M. Grisar’s opera—Mdlle. Wertheimer, who has just retired thence.—M. Halévy’s ‘Le Juif Errant’ is said to be in such forwardness that its production may be expected about the close of the current month.—M. Lemmens, an organist of some celebrity from Brussels, is now playing in Paris. There, says the *Gazette* aforesaid, he may possibly take up his abode, for lack of home encouragement, there being no good organ in Brussels, and musical matters being in no smiling state,—since, adds the French critic, there is a chance of the *Conservatoire* being suppressed or suffered to die,—in spite of the vigorous laudations of its proceedings and performances put forth from time to time by its director, M. Félix.—The *Société de Ste. Cécile* has been performing at its last concerts the overture written for ‘Robert le Diable’ by M. Meyerbeer,—and, like the one composed by him for ‘Le Prophète,’ withdrawn during the progress of the opera rehearsals.

Paris papers announce the death of M. Merle, the father of the dramatic feuilletonists of the French press. M. Merle was theatrical critic for several journals, as well as a writer for the stage of repute. His ‘Ci-devant Jeune Homme’ is still a stock piece. From 1822 to 1826 he was the director of the Porte-St.-Martin Theatre, where he produced some memorable translations from the English drama.

MISCELLANEA

New Mode of Operating in Surgery.—In reference to a paragraph which appeared, under this head, last week, in our columns [see ante, p. 284],—we have received a letter from Mr. John Marshall, of Mornington Crescent Place, accompanying a Paper on the ‘Employment of the Heat of Electricity in Practical Surgery,’ which was read to the Royal Medico-Chirurgical Society of London in April last year, and is published in the 34th vol. of their Transactions. By this paper it appears that in November, 1850, Mr. Marshall employed a platinum wire heated by the galvanic battery as a means of cauterizing a wound otherwise quite inaccessible to a uniformly heated wire:—and as regards the division or section of the soft parts of the human frame by wires thus heated, that he had employed this method of operating in more than one case. He adds, that the electric cautery has been successfully employed in dental surgery, as a means of instantaneously destroying the exposed and sensitive pulps of the teeth, previously to the operation of filling;—and that as a source of light, the apparatus is now being adapted, to accomplish what is occasionally a want in surgical practice, viz., the perfect, and convenient illumination of such passages as the ear, the mouth, or the nose.

Proposed Breakwater on the Mersey.—A report submitted to the Liverpool Chamber of Commerce by Mr. W. M. Ross contains a project, devised by Mr. George Rennie for the reclamation from the sea of the vast sand-banks in the estuary of the River Mersey, by means of a breakwater extending seaward from the Black Rock Point, five miles in length. If carried into execution, it is stated that, besides being the means of averting much loss of life and property, it will materially improve the entrance to the port in a navigable point of view.

To CORRESPONDENTS.—H. W. D.—J. M.—H. M.—W. N. L.—Conservative—Your Standard Reader—M. O.—A Sub-scriber—Joachim—received.

ALIQUIS is informed that the publication referred to is a recent one,—not the one to which he alludes.

CATECHISM AND HANDBOOK ON REGIMENTAL STANDING ORDERS.—Mr. A. Walsh, the author of this work, writes to say that he is a Captain in the Queen’s service, not in that of the East India Company,—as we had erroneously supposed.

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180 20

190 21

200 22

210 23

220 24

230 25

240 26

250 27

260 28

270 29

280 30

290 31

300 32

310 33

320 34

330 35

340 36

350 37

360 38

370 39

380 40

390 41

400 42

410 43

420 44

430 45

440 46

450 47

460 48

470 49

480 50

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